

# THE AMERICAN MAGAZINE OF ART

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## SHALL AMERICA HAVE A NATIONAL GALLERY OF ART?

BY W. H. HOLMES

Director, National Gallery of Art

THE RANK of a people in the scale of culture may, in large measure, be determined by the degree of its appreciation of beauty and by its embodiment of the elements of beauty in the works of its hand, while the art museum, the treasure house of that which is beautiful, has the important function of placing before the people, for their enjoyment and inspiration, examples of the products of taste in every branch, of all times and of all peoples, from the simplest forms of embellishment to the loftiest achievements of the masters.

The people of America have in Washington the nucleus of a National Gallery of Art, which is at present a department of the Smithsonian Institution, developed under the authority of the Board of Regents of that Institution. The growth of this gallery has been, until recently, very slow, due to the facts that no gallery building is provided, that no provision has ever been made for art as a separate or special branch of the Institution, save a modest appropriation by the Congress during the three years just passed for the care of the rapidly growing collections.

These art treasures have accumulated mainly during recent years, and entirely as gifts and bequests from public-spirited

citizens. They consist, in large part, of paintings and sculptures, but other branches are represented, and a Commission has been organized within the Institution whose activities have to do with the entire range of the esthetic, from the simplest addition of features of embellishment to articles of use, to the work that rises wholly above the realm of use into the realm of the purely esthetic. The Institution, without special provision for the housing of art works, cares for its collections in such spaces as can be spared for them in the four buildings of the Smithsonian group provided for scientific, technical, and historical purposes; the larger portions, aside from the Freer collection, being installed in the central hall of the Natural History building, from which hall the collection of lay figure groups illustrating the Indian tribes was removed to accommodate them.

Strangely enough, no single work of painting or sculpture has been acquired for the National Gallery of Art by purchase with funds provided by the National Government. This is in strong contrast with the history of the art collections of other countries, many of which have provided liberally for the acquirement, display, and utilization of art works of all classes. Our American

<sup>1</sup> A paper read at the Fourteenth Annual Convention, the American Federation of Arts, St. Louis, Mo., May 23-25, 1923.





THE CUP OF DEATH

ELIHU VEDDER

EVANS COLLECTION, NATIONAL GALLERY OF ART

people may well pause and ponder on the significance of this fact.

Galleries and art museums have been established in a number of our principal cities and rapid progress is now being made in the accumulation of art treasures, and it is, indeed, unfortunate that the National Gallery should at this time, through lack of funds and accommodations, be compelled to practically close its doors to the current of art works seeking a permanent home.

Is it not, then, time to ask: How shall the American people prepare the way for the reception and utilization of the great

body of art treasures assuredly within their reach? How shall America attain a creditable standing among the cultured nations of the world in the field of art, save through the venture here suggested—the erection of a gallery building worthy of its noble purpose.

The nation has acquired during the last dozen years, by sheer good fortune, art valued at several million dollars, all through gifts and bequests, and strange to say, for the larger single unit of these collections, the donor, Mr. Freer, realizing the lack of national accommodations, provided the gallery building required. It is, possibly, too much to hope, however, that any other citizen will covet the exceptional distinction of supplying a great building for the accommodation of a great gift to the nation; and it can hardly be expected that any other citizen will have the courage of President Roosevelt, who, when the Regents of the Institution, waiting on him in the White House, asked his advice regarding the proffered Freer gift, replied, bringing his fist down on the arm of his chair: "Gentlemen, accept this collection whether you can care for it or not." Acting on this bold advice, they took the risk, and the donor, who, without a Roosevelt, might have stopped with the collection only to his credit, or might even have placed it elsewhere, has now, in the capital of the nation, a superb monument bearing his name.

The Freer collections and the beautiful building to house them together form one of the most generous and complete gifts ever made to any people. The collection itself was brought together with a definite purpose, expressed by Mr. Freer in these words: "My great desire has been to unite modern work with masterpieces of certain periods of high civilization harmonious in spiritual and physical suggestion, having the power to broaden esthetic culture and the grace to elevate the human mind," and it includes, besides American paintings by Whistler, Dewing, Thayer, Tryon, and others, priceless Oriental paintings, sculptures, bronzes, jades, and textiles among which are antiquities of great variety and intrinsic value. The gallery includes, in addition to the exhibition rooms, an auditorium for public meetings and lecture courses, and studios where every facility will





HIGH CLIFF, COAST OF MAINE

WINSLOW HOMER

EVANS COLLECTION, NATIONAL GALLERY OF ART

be offered to art students to benefit by the collections. It is to be noted, however, that the collection is to remain always as a separate unit of the National Gallery, and that the Oriental field is to be exclusively cultivated, ample funds being provided for the purpose. All honor is due to Mr. Freer for this splendid gift to the nation.

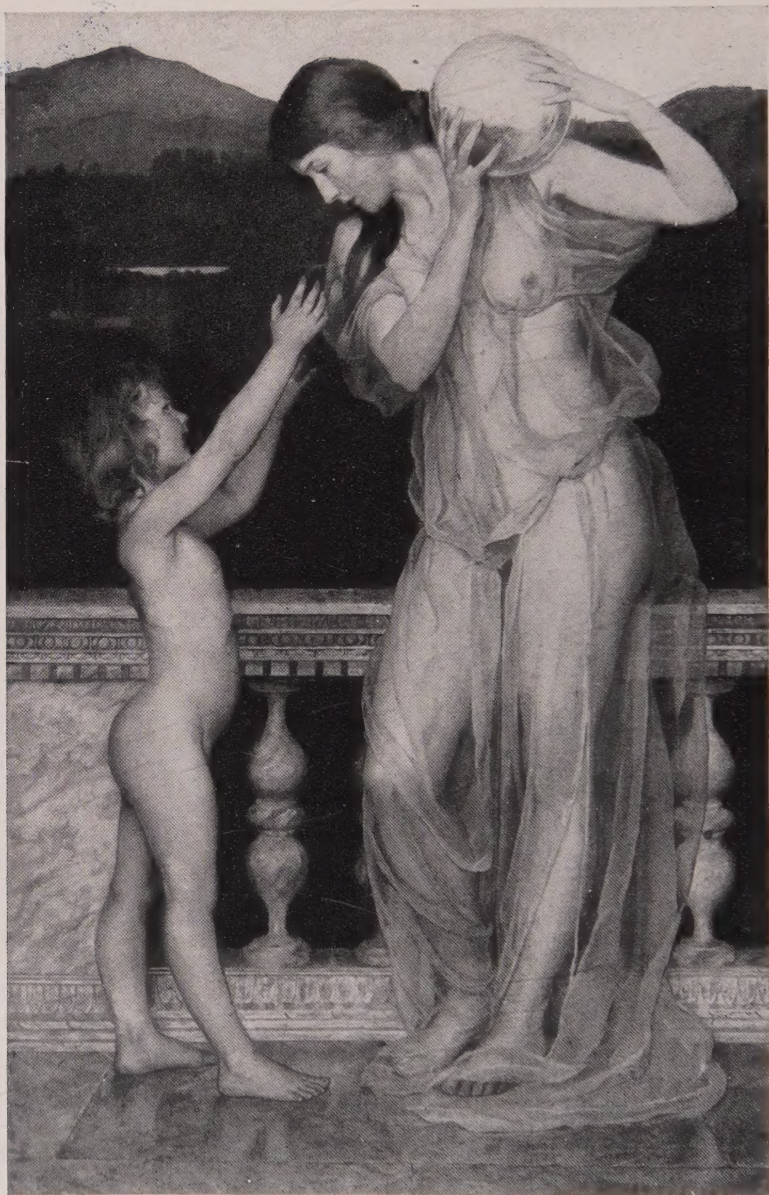
It should not be forgotten that in erecting the National Gallery, of which we dream, we are rearing a temple to be devoted not to painting and sculpture alone, but to the assemblage and display of the highest achievements of human genius in all of its diversified material forms of realization, and of all periods and of all peoples. These treasures are to serve not only as records of the triumphs of genius in the past, but as the foundation upon which America's art future shall be built, insuring advance, step by step, to higher levels than the world of the present can claim.

The present appeal is intended as a step

in publicity, in bringing a definite knowledge of the unfortunate state of our national art to the attention of the American people, who, it is felt, should now begin to realize, not only that we are without recognition of art as a national asset, but that we are far behind other nations in that particular department of culture which characterizes the highest civilization—the state known as enlightenment. We seek to stir the pride of a people unaccustomed to take a second place in any field.

Our people, as a natural result of our birth and rapid material advancement, think first of material and political interests, and art has had, until now, little place in their thoughts. Our national legislature, which represents the people and stands primarily for the interests of the people, materially and politically, is not infrequently carried away by popular enthusiasm, entering the margin of the field of art, building splendid monuments to great men and in





## ILLUSIONS

BY

HENRY B. FULLER

EVANS COLLECTION, NATIONAL GALLERY OF ART





AN INTERLUDE

WILLIAM SARGEANT KENDALL

EVANS COLLECTION, NATIONAL GALLERY OF ART

commemoration of great events. Up to the present time, however, they have been able to go little beyond the urge of the historic motive.

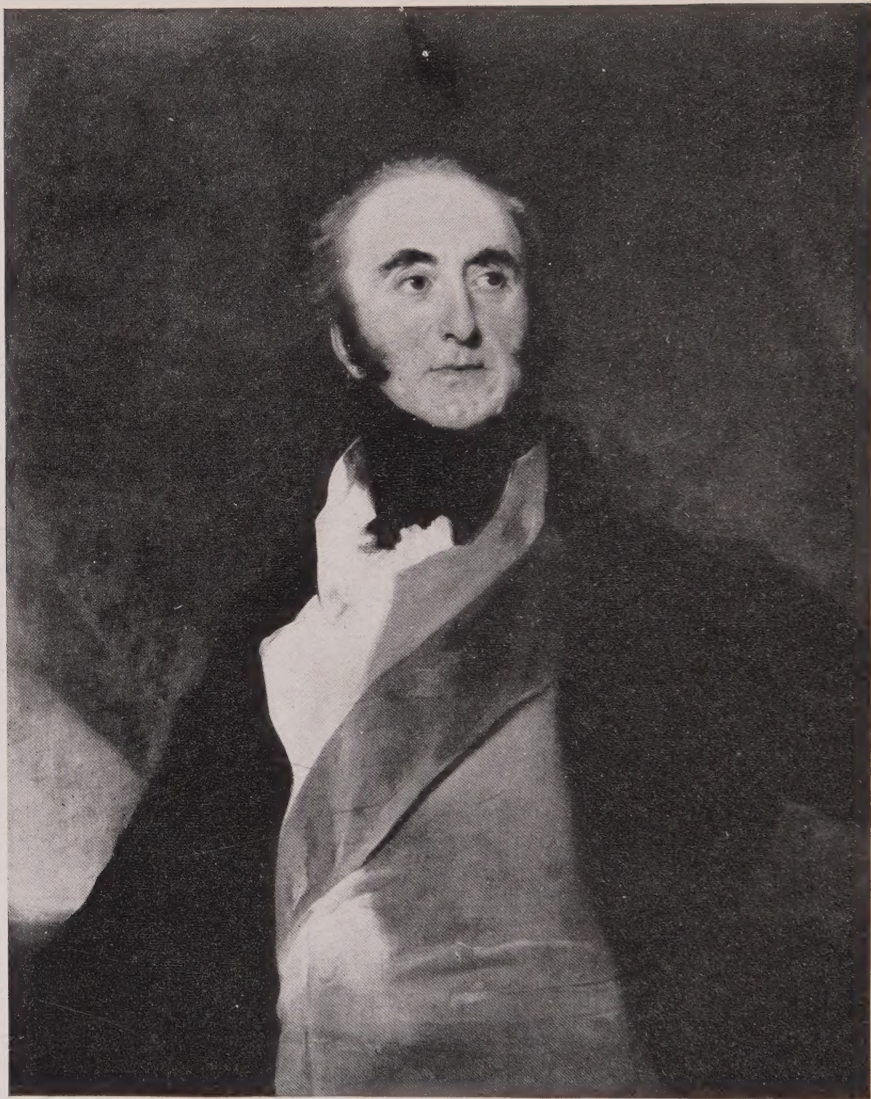
The true place of the esthetic, the embellishing and the fine arts in the life of the nation and in the lives of all the people, cannot long remain in the shadow of the purely sordid. The material interests are, however, the stem of the plant, the sturdy trunk of the tree of cultural progress, while the vast range of the embellishing arts may be thought of as the abundant leafage, and the higher phases of the arts of taste as the bloom. The tree of the American nation

has grown a mighty trunk and a leafage of great abundance, and it is now time to recognize, as a nation, the vital significance of the bloom.

Let us then ask: What agencies can be enlisted in the promotion of this great cause? Can the national legislature be prevailed upon to meet the devotees of art half-way; providing the means of realizing this treasure house of the best that men have done in the boundless field of art, this fitting symbol of civilization—a National Gallery of Art?

Is it not within the bounds of reasonable anticipation that in the desire to force the





LORD ABERCORN

SIR THOMAS LAWRENCE

RALPH CROSS JOHNSON COLLECTION, NATIONAL GALLERY OF ART

matter to an issue, owners of great collections, having in mind the ultimate disposal of their treasures, should arrange that in case the National Government provides a gallery building within a reasonable period, their treasures shall become the property of the whole people?

The great importance of prompt action becomes apparent when it is recalled that the failure to provide housing for possible

additions to the national collections means a great annual loss to the National Gallery—to the nation. The yearly addition of art works between 1905 and 1920, the latter the date of the complete exhaustion of gallery space in museum buildings, averaged upwards of half a million a year, while the entire increase per year for the three years since the latter date has fallen below \$40,000. The loss to the gallery and the nation at



this rate would, in a score of years, amount to a sum equal to the erection of a building worthy of the name, and there can be little doubt that if a gallery building worthy of the name awaited the inflow of gifts and bequests, accessions would reach the substantial figure of half a million per year, as heretofore, or who shall say not twice that figure? Private owners, seeking a final

resting place for their treasures, would doubtless, in many cases, prefer to be represented in a gallery belonging to the nation, to all the people alike, than in any other. Our plea, then, the plea of the Smithsonian Institution, is not only a worthy but an urgent one, and is now made to all the people of the nation, and for all of the people of the nation.

## INTERNATIONAL REPRESENTATION IN ART<sup>1</sup>

BY HOMER SAINT-GAUDENS

Director, Department of Fine Arts, Carnegie Institute, Pittsburgh

THE EARLY part of this year I was so fortunate as to be able to have an interesting conversation with Mr. Charles Aitken, the director of that extraordinary modern gallery in London known as The Tate. Mr. Aitken in the course of our talk asked me if I would furnish him with a list of modern American artists who would go to make up an important exhibition of American painters for England. He explained that he had tried to get up such an exhibition by writing letters and had met with no success. I gave him what assistance I could and told him what I firmly believe to be the reason for his initial failure.

In organizing such an exhibition Mr. Aitken is faced by exactly the same problem I meet each winter in Europe, which is, that there is no reason for an American artist to exhibit in Europe or a European artist to exhibit in America except the possibility of sales. Neither group feels sufficient respect for the situation of art on the other continent to believe that it will gain any of that evasive thing known as kudos through the possibility of receiving an award or honor.

Moreover, Mr. Aitken was in a worse quandary than I am, because we do purchase a certain number of European pictures, whereas the foreigners buy none of ours.

This indifferent state of mind on the part of the artists of both continents towards

each other results in a sluggishness of interchange of modern art which is a terrible pity, for two reasons.

In the first place, it is essential for the development of all good craftsmen that they know and respect the output of the other good craftsmen in the world about them.

In the second place, as I am sure all will agree, there is a high value to be placed on the Fine Arts as a basis for international understanding and for the comprehension on the part of foreign nations that the Americans are not only practical people but idealists.

Many persons may have lost sight of this in these days of automobiles and moving pictures. Nevertheless, it is just as true at present as in Colonial days when Jefferson once wrote to Adams from Paris:

"You see I am an enthusiast on the subject of the arts, but it is an enthusiasm of which I am not ashamed, as its object is to improve the taste of my countrymen, to increase their reputation, to reconcile to them the respect of the world and procure them its praise."

It is a far cry from Jefferson's day to this, and in the course of that span of years it has become a matter of popular belief hereabouts that the center of art has moved from Rome and Paris to New York.

We are leading the world in art today. At least that is what our own artists believe.

<sup>1</sup> A paper presented at the Fourteenth Annual Convention of the American Federation of Arts, St. Louis, Mo., May 23rd, 24th and 25th, 1923.

How do we know it? Is it because we are all a part of the make-up of a smug self-satisfied young eagle who is confidently preening his feathers and raucously announcing the fact to the world; or is it because we have proved this fortunate leadership to be the case through a healthy and widespread competition with other nations?

My own opinion I base on watching the results of the two international exhibitions with which I have been associated in Pittsburgh. An hour's glance at the paintings hung on the walls there is enough to set the eagle screaming for a year. But a most disquieting fly was dropped into the ointment both years when I found that I could lead any one of such foreign jury members as Simon, Knight, or John, up to any of our acknowledged masters of the past such as Thayer, or Homer, or Dewing, and have them view these paintings which we regard as the Holy of Holies, without a flicker of the eye. Indeed the only American master of comparatively modern times which they would acknowledge was Albert F. Ryder.

In other words, from the European point of view American art is as far behind European art as from our American point of view European art is behind American art. It is all dependent on taste, and there is no accounting for taste. If you are in doubt about that for a moment, look around at the hats or neckties other people are wearing and see how many of them you would like to wear.

Again, the calm of my self-complacency became a bit ruffled when, just before his departure from this country, I asked this year's French member of the jury, M. George Desvallieres, what he thought of American art, and he, who had spent a month in flattering me, at last told me the truth. He said:

"You have a lot of clever and brilliant workmen in your land who will turn out for you any day a good landscape, or a good interior, or a genre, or a still-life. However, when all is said and done, they are just representing the mundane exterior of your society and, moreover, just painting it for your wealthy and dilettante class and not for the mass of your people. Your artists have yet to grasp and to set forth the American idea. Perhaps the reason for that is

that they cannot depict vague, unrelated and intangible philosophies and, at present, you have no American idea to set forth; such an idea as was the religious idea, expressed in the big French cathedrals of the middle ages."

How, then, can we set about bridging this gap between the taste of the two worlds so that each may profit by the merits of the other? And, by the way, why stop with two worlds? What about the Latin American countries which are coming into such prominence these days? On the basis of the old French proverb that "to know is to understand" we must not only bring more foreign paintings to this land where we can see them in intimate proximity with our own, but we must also send more of our canvases abroad that they may be known and understood in equal proximity with the result of the artists across the water.

The Pittsburgh International Exhibition has long been endeavoring to meet the first of these requirements. Moreover, both last year and this it has been widening out its efforts by sending out, on a tour of the country, a large portion of its foreign contingent after the Pittsburgh exhibition is closed.

But the Pittsburgh effort is the only thing of the kind in the country, and, even if ideally successful, fights only half the battle. It is all very well for us to think that we know European art. The proper exchange of ideas can never reach an adequate level until they begin to know ours.

It is perfectly natural that the stream of art has flowed from east to west ever since the days of Jefferson. Just because it does flow that way; just because our millionaires do purchase the treasures of Europe for so much gold, the Europeans have come to the conclusion that we are crassly ignorant and devoid of any refinement, and, like a lady I met at a tea in Mons one day, they constantly ask a traveler such as I am if we have not begun to make any progress in art in this country.

Then do you know what happens? I don't, we don't, so much as resent such questions. I, and we, simply regard such a person as the lady from Mons, as pathetically ingenuous. I, we, laugh at her as provincial; as if some remote farmer should ask us if we have ever heard a telephone.



We, if you please, laugh. We, whose pin feathers are still so small and blue they rattle in our skins.

We are all wrong.

Just because Europe has no understanding or appreciation of our works of art is all the more reason why we should send them the best we have and arouse their willing admiration and respect. For until we gain the admiration and respect of those old and wise peoples they will never consistently send us their best paintings, and until they do so our real appraisal of our position in the world must remain on a very insecure foundation.

Again, in a larger measure, to revert to Jefferson's words to Adams, this smug contentment of the cat that swallowed the canary will never "increase our reputation or reconcile to us the respect of the world and procure us its praise."

Here we sit and in a superior way, deign to accept propaganda on the part of other nations in our country, but never endeavor to spread propaganda of our country through other nations unless we are shocked into so doing by one of those misunderstandings known as "war."

So can we feel in the least surprised that the peoples across the water have no particular love for us and are interested in us only in so far as they may exploit us for our material wealth? What will happen when some fine day we come to have need of their cordial understanding, sympathy, and friendship? Or will our glorious isolation continue forever?

Already a number of earnest persons have come to understand the seriousness of the present state of affairs and have begun to make attempts to care for the future.

Mrs. Harry Payne Whitney did her best with an exhibition she sent over to Europe in 1921. The Copley Society of Boston is actually in process of shipping a group of water colors by Sargent, Homer, and Dodge McKnight, to Paris. Others of us, interested in an Exhibition of American Art, are hoping to present a fine, retrospective exhibition of American Fine and Applied Arts to France in 1924.

Yet for all of that such efforts are but spasmodic and minor. And for one reason or another, they haven't met with any marked recognition. Mrs. Whitney's collection was

faced with bitter criticism. I am not at all sure that the Copley Society show is going to gain the praise they expect. Certainly Mr. McKnight's water-colors have not been received with any great enthusiasm by those Europeans who have seen them in my company. As for our Exhibition of American Art, its ultimate success has been much delayed through lack of knowledge of French internal politics.

It is pathetic to see so much effort, put forth with the best intentions in the world, spent to so little purpose. However, I regretfully feel that such will be the case so long as these efforts are sporadic and lack a constant, personal contact with European affairs, of the sort we find we must have in conducting our international show for Pittsburgh, even though it is held every spring. Therefore, we are in vital need of a definite organization which can be charged with the conduct of just such missions from year to year.

What is the first serious step to be taken? Let us have a little look at the European situation. We cannot here in our land realize for a moment what a complicated mass of racial hatreds is Europe. How the Italians detest the French! A French name on a jury is enough to stop every good painter in Italy. How the English and the French try to force themselves to like one another and cannot! By the same token how, disliking one another, all these nations live in shocking ignorance of each other and how, withdrawing each into its shell and putting each a high and difficult barrier up against the others, they stagnate in the belief that their art, or commerce, or social order, is the only art, or commerce, or social order, and the best. Their physically insignificant customs barriers separate them as widely as the Atlantic Ocean.

As far as the art of these nations is concerned, which is the only thing we are concerning ourselves with here, there is but one little connecting link of knowledge, as it were, between them. This is the biennial International Exhibition held in Venice. It is the most important and sole genuinely international show in Europe. It is carried on by government support, and therein each nation has its gallery or pavilion. Last year, as a representative of the Pittsburgh Exhibition, I had a desperate time



competing with it; for all the important men were sending there, and several, like Maurice Denis, had been accorded whole rooms.

Here, in Venice, is American art in a position to secure its first firm foothold in Europe. What have we done about it? Nothing. We are the only nation that is not consistently represented in the Venetian biennial, and which depends, so to speak, on the force of the wind or an occasional good-natured cat or so to bring into it an odd canvas.

How, then, can we set about placing ourselves on a par with other nations in this exhibition, where we will be more than welcome if we only take interest enough to make a genuine effort to be represented?

We have at present no Ministry of Fine Arts or department of the Government to take up the matter. In one way that is fortunate; for it may amuse you to know that in all my travels, and as a result of all my official calls, I never received enough official assistance to add one good picture to 290 that came across the deep blue sea in the last two years. It has been mostly like my Italian experience. Before my departure abroad last year the Italian consul in Pittsburgh pulled every available official wire to be sure that the Italian section was officially and adequately represented. Before leaving for Rome from Paris I notified the Italian Secretary of Fine Arts of my approaching visit. Upon the first day of my arrival in Rome I both wrote to the Italian Secretary and called upon him, leaving my address and stating how long I would remain in town. Then the silence of the tomb fell over the official situation until the last day I was in Rome, when I received a letter, sent to me in Paris by the Italian Secretary after I had called upon him in Rome and re-forwarded to me from Paris. This letter asked me to notify the Italian Secretary what assistance I might need when I arrived in Italy.

Now I do not know that we want any brand of official ingenuousness of just this variety, and I do not think we need it. Because, for our present purposes, we have got something better, quite free of political hooks and eyes or of clique wars—that is the American Federation of Arts. This Federation represents in its membership

the majority of the leading professional art associations, and, therefore, is nationally representative and in a position to do the service, of which I have been speaking, to the art of America, a service which in turn, if well done, will reflect credit upon our nation and add to the reputation of American artists. In brief, an interchange of international art is essential to art progress and important for national relationships.

We think we lead the world in art. This is from our point of view—not that of Europe. The Pittsburgh International has helped towards a common viewpoint. But its efforts can never fight more than half the battle. The tide of art has run from east to west. No systematic international art movements are going from west to east. Conscientious individuals have attempted to turn American art currents in the European direction. They have not met with success. To obtain respect and good art from Europe, the people of Europe must understand the importance of our art as they understand the importance of our jazz and chewing gum. The Venetian International Exhibition is respected in Europe. It is the first step on which we should tread. American representation in the Venetian biennial has been fortuitous. We should make it important. We have no national Ministry of Fine Arts. Such ministries are not a success. I do not advocate them for the United States. We have got, however, a fine medium in the American Federation of Arts, already in touch with our art organizations.

Therefore, I hope that the Federation will assume this responsibility of saying to the world that we have a proper sense of pride in the work of our own artists; that we wish to have our art placed in competition with the works of European artists in Europe, in order that our art may gain fresh education, fresh incentive, fresh association with equal art in other lands, and fresh honors; finally, that we may convince the people of Europe that we in the United States are not entirely given over to materialism, but realize, as do the Europeans, the great importance of the spiritual.

Therefore, I am asking the Directors of the American Federation of Arts to take under consideration the possibility of securing suitable representation of American Art



at the Venetian biennial either in 1924 or 1926; and so plan that at the conclusion of the Venetian Exhibition the collection shown there as a whole or in part be exhibited in other art centers of Europe under dignified and proper auspices.

Then at last we may prove to Europe

the worth of our art, and more than that, that we, as well as they, understand how art widens our mental horizon, expresses our fundamental emotions and lets us into the secret that the great gift of life is beauty, and that men and women are more than economic units.



A PORTRAIT ATTRIBUTED TO SEABASTIANO DEL PIOMBO (1485-1547)  
CITY ART MUSEUM, ST. LOUIS, MISSOURI



# FOURTEENTH ANNUAL CONVENTION OF THE AMERICAN FEDERATION OF ARTS

THE American Federation of Arts has held no more interesting nor important Convention than that which met in St. Louis, Mo., May 23, 24 and 25, 1923. The total attendance was about the same as in previous seasons, but there were more representatives from the middle west this year than commonly, and less, we regret to say, from the east.<sup>1</sup> Including local members, representatives and guests, the attendance at the sessions was about 300, comfortably filling the available seats in the palm room and the ball room at the Chase Hotel, wherein the several sessions took place. There were many whom we would have liked to have had with us and whose presence was missed, but there was an intimacy and friendliness about the gathering which, had there been more, might not have been possible.

At the opening session on the morning of May 23, Mr. W. K. Bixby, president of the City Art Museum, St. Louis, and a vice-president of the American Federation of Arts, presided. At the afternoon session on the same day Mr. Charles L. Hutchinson, first vice-president of the American Federation of Arts and president of the Chicago Art Institute, was presiding officer. At the morning session on the 24th, Mr. Frederick Allen Whiting, director of the Cleveland Museum, presided by special request, and at the morning session on the 25th, which was devoted to City Planning, Mr. John Lawrence Mauraan, past president of the American Institute of Architects, was in the chair, being introduced by Mr. Edward Robinson, a director of the American Federation of Arts as well as director of the Metropolitan Museum, New York, who himself presided at the afternoon session on the 25th and at the banquet that evening, and from first to last acted as the personal representative of Mr. Robert W. de Forest, who did not return from his golden wedding trip sufficiently soon to be in attendance.

The first session was devoted to national matters, the American Federation of Arts and its work, a proposed publicity art

service, the need of a building for the National Gallery of Art and a project for international representation in art, all of which papers are published in full elsewhere in this magazine. As a result two important resolutions, one referring to a publicity campaign for the National Gallery and the other to the assembling of a collection for display at the international exhibition in Venice, were both presented and later on unanimously approved. At this session also the following resolution in appreciation of the life and in regret for the loss of the late Charles D. Norton, former treasurer of the American Federation of Arts, was unanimously passed:

Our Director and Treasurer, Mr. Charles Dyer Norton, was taken from us March 6, 1923, a few days before he had reached his 52nd birthday. Young as men reckon years, young in the abounding spirits and resilience, young in heart and temperament, nevertheless, even in that brief span he had accomplished so much that was truly worth while that he could be said to have lived a full and successful life.

The American Federation of Arts will lose much from not having his advice and guidance, but it has gained much from his fine spirit which will remain to aid us in our work.

Of Charles Norton it could be said that he combined to a marked degree the spiritual aspiration and progressiveness of the idealist with the hard-headed practical sense of a man who saw the importance of achieving results rather than simply entertaining hopes.

The Board of Directors and members of The American Federation of Arts, with deep appreciation of all that Mr. Norton was to this organization and with the firm intention that his example shall not have been in vain, desire to spread upon the minutes of this meeting this testimonial, and to authorize our Secretary to send a copy of them to Mr. Norton's bereaved family.

At this session also Mr. Edward Robinson reported the decision of the *Service des Antiquities* of Egypt to postpone for another year the proposed change in the regulations governing excavations and the distribution of discoveries in Egypt, against which the American Federation of Arts, as the representative of the museums and art associations of the United States, protested last January. Mr. Robinson explained in detail what the proposed change had been

<sup>1</sup> The registration showed 203 delegates and members from 23 states.





FLORENTINE ROOM OF THE MIDDLE AGES, RESIDENCE OF EDWARD A. FAUST, ESQ.

DESIGN ADAPTED BY TOM P. BARNETT, ARCHITECT, FROM SALONS IN THE PALACE OF THE DAVANZATI, FLORENCE

and how it would, if carried into effect, have virtually put a stop to excavations and further explorations in Egypt, reading the letter of protest sent by the American Federation of Arts, explaining the way in which the Metropolitan Museum of Art had seconded the action taken by the Federation, telling how Mr. Root had personally taken copies of the letters to the Secretary of State, and what action had been taken both by the Secretary of State and those in authority in Egypt, leading eventually to a favorable decision and the much-desired postponement.

At the afternoon session on May 23, the first speaker was Dudley Crafts Watson, director of the Milwaukee Art Institute. His subject was "The Art Association as a Channel for Constructive Recreation," and he made most plain the need of effort along this line, calling to attention the extraordinary amount of leisure now at the command of the laboring man and the

farm worker, and picturing vividly the mad race for sensational recreation which seems to be typical of the age. Lorado Taft, president of the Art Extension Committee of Illinois, told inspiringly of the work this committee is doing in affording those of the small towns opportunity of cultivating taste and finding recreation in art, enriching life, bettering conditions and making living more worth while. Carl J. Smalley of Kansas City spoke on "Art for the Farmer" and described delightfully the way in which an interest in fine prints has been cultivated among the farm dwellers of the state of Kansas, a really marvelous record of how the contagion of art can be spread through the instrumentality of one zealous art lover.

At the session on the morning of May 24, Dr. C. J. Galpin, of the United States Department of Agriculture, made an earnest plea in an address entitled "Rural Life in American Art" for interpretation of farm life in contemporary painting and sculpture,



in order that the best in such life be symbolized and thereby dignified. Miss Jane Betsy Welling, Art Supervisor, Training Department, State Normal School, Kalamazoo, Mich., spoke on "Art in the Schools," showing what is being done to cultivate taste among those of the younger generation; and Mr. George C. Nimmons, chairman, Committee on Public Appreciation of the Arts of the American Institute of Architects, told of "The Present Need for Art Training in Colleges and Its Application to After Life." The session was concluded by a thought-provoking address by Oscar B. Jacobson, of the University of Oklahoma, on "The Meaning of Modernism," which evoked lively discussion.

The City Planning session gave opportunity for delegates to learn what St. Louis is doing in this field, it having lately secured a bond issue of \$87,000,000 to be expended during a period of years in the execution of a city plan of huge proportions involving the cutting of broad avenues, the establishment of a civic center and other cardinal features, all of which were clearly and admirably explained by Mr. Harland Bartholomew. Mr. Mauran in his speech of introduction outlined the place of city planning in art and briefly reviewed what has been done, stressing the enormous value of the Washington Plan and the impetus it has given to city planning in general. Mr. S. Herbert Hare, of Kansas City, read an interesting paper on "Landscape as an Integral Part of City Planning." Mr. Cyrus E. Dallin, of the National Sculpture Society, spoke entertainingly and instructively on "Sculpture as a Civic Asset." The session was concluded by an illustrated address by Mr. Andrew Wright Crawford on "The Improvement of Waterfronts," showing what has been done in this country and abroad to redeem and beautify the waterfronts of many cities. Mr. Crawford showed stereopticon slides of various places both before and after improvement.

At the last session Mrs. Rose V. S. Berry of California, chairman, Department of Fine Arts, General Federation of Women's Clubs, gave an address on "Music, Literature and Art," emphasizing their correlation, which had been postponed from the afternoon session of the 23rd, owing to the

speaker's unavoidable absence. A paper on "Art and Industry" by Mr. C. R. Richards, former director, Cooper Union, New York, and the author of an important book on this subject, lately published, was read in his absence by the Secretary of the American Federation of Arts.

The following directors were re-elected to serve for three years: Herbert Adams, George G. Booth, Charles A. Coolidge, Robert W. de Forest, Otto H. Kahn, Charles Allen Munn, Mrs. Gustav Radeke and George D. Seymour.

The Resolutions Committee favorably reported the following resolutions, which were unanimously passed:

#### NATIONAL GALLERY OF ART

Whereas, The United States is the only civilized nation which has no National Gallery of Art, and whereas there is great need for a building to house our national art collection which in the past few years has greatly increased in size and value through gifts and bequests of public-spirited collectors and individuals; and whereas, on account of the lack of space in which to exhibit such gifts, this channel of beneficence is now checked; be it

*Resolved*, That the American Federation of Arts undertake a campaign of education and promotion throughout the United States, in order to acquaint the people of existing conditions, in the hope that it may be their will, when the facts are known, that a sufficient sum be appropriated by Congress to erect a suitable building at the national capital, to house the national collections and to evidence to the world that we, as a people, recognize art to be a factor in our national life.

#### INTERNATIONAL AT VENICE

Whereas, It is our conviction that international relationships can be established on the basis, not of commerce, but common ideals, and whereas it is our belief that American art today is comparable with the art of other countries, and that to make it better known among the people of Europe would redound not only to our nation's credit and to the advantage of our American artists but would demonstrate to those abroad that we have with them common ideals and therefore natural relationships; be it

*Resolved*, That the Board of Directors of the American Federation of Arts be authorized to make inquiry as to the possibility of securing the privilege of American representation at the Venetian biennial international exhibitions in Italy; and be requested, as the national art association of America, to assemble a representative exhibition of American art, to be shown there and elsewhere in Europe so soon as it may be feasible, and that the Board be authorized to collect a special fund for this purpose.





AGAINST AN EVENING SKY

E. H. WUERPELL

ST. LOUIS ARTISTS GUILD EXHIBITION

#### APPRECIATION OF THE SERVICE OF A. I. A.

Whereas, The American Institute of Architects through its Committee on Education, by its publication of the book entitled "The Significance of the Fine Arts" has rendered a distinct and valuable service towards the awakening and promotion of an interest in art, be it

*Resolved*, that The American Federation of Arts extends its warmest congratulations to the Institute on the importance of this publication and offers close cooperation with the American Institute of Architects in this vital undertaking.

#### WASHINGTON

Whereas, The City of Washington and the District of Columbia constitutes the greatest example of civic development and civic art in the United States, to which the inhabitants of other cities and towns of the nation are looking more and more for guidance and inspiration and

Whereas, The introduction of the automobile

and other causes are spreading the residential districts of Washington into adjoining territory, without plan or supervision, which, if continued, will result in deplorable instead of exemplary conditions; therefore be it

*Resolved*, That the American Federation of Arts urges action by the Congress to create a Regional Planning Commission to study and report an adequate plan for the growth of the District of Columbia and contiguous areas.

#### OUTDOOR ADVERTISING

Whereas, Outdoor advertising which despoils scenic beauty and architecture is but an obtrusion of private business upon public rights, and

Whereas, The great increase in such advertising constitutes a growing infringement upon the rights of the people to the unspoiled natural beauties of highways which they are taxed to maintain, and results in lowered property values through depreciation of civic beauty; and

Whereas, State and local work has proved that with an aroused public opinion this evi-



MARCH WOODLANDS

CITY ART MUSEUM, ST. LOUIS, MISSOURI

JOHN H. TWACHTMAN

can be lessened by taxation, and restricted by law and absolutely prohibited in residential sections under the recent decision of the Supreme Court of the United States in *Cusack v. Chicago*; 242 U. S., and that a further effective means is that of organized protest by individuals to advertisers; therefore be it

*Resolved*, That the American Federation of Arts undertake at once through its chapters and members an organized campaign of individual protests to advertisers, many of whom are not aware that such objectionable advertising causes widespread resentment and that its largest return to them is a name for bad taste and poor citizenship.

#### SMOKE NUISANCE

Inasmuch as city planning for beauty in utility has become so important a factor in the development of our large communities; and

Inasmuch as both science and common experience have shown that the ever-increasing clouds of dark smoke from unconsumed carbon are tending to drive people further and further from their normal centers for homes and business, creating blighted districts, substituting ugliness for beauty and destroying economic and real estate values; be it

*Resolved*, That it is recommended by this convention that in the consideration of plans and methods for future city planning direct and unremitting attention should be given to the elimination of coal smoke in our cities, and that all chapters and members use every effort to diminish the smoke nuisance.

#### ART IN THE SCHOOLS

*Resolved*, That the American Federation of Arts appoint a committee to study the methods of art instruction used in the schools and to report their findings and recommendations to the Directors.

#### RESOLUTIONS OF THANKS

*Resolved*, By the American Federation of Arts in convention assembled that the grateful and appreciative thanks of this organization be extended to the St. Louis Committee of arrangements, Mr. W. K. Bixby, Chairman, for the splendid entertainment they have provided and for the thoughtfulness which has provided so adequately and constantly for our comfort.

*Resolved*, That the thanks of the Convention be especially tendered to Mr. and Mrs. W. K. Bixby, Mr. and Mrs. Edward A. Faust, and Mr. Edward Mallinckrodt for the delightful entertainment offered on May 23 and 24, 1923, and for their graciousness in sharing the art treasures of their homes with the delegates and members of the Association.

*Resolved*, That the thanks of this Convention be extended to the Board of Directors and Director Sherer of the City Art Museum for the special reception tendered at the museum on May 23, 1923.

*Resolved*, That the thanks of the Convention be tendered to the Trustees of the Missouri Botanical Garden and to Director and Mrs. Moore for their appreciated entertainment on May 24, 1923.





BIBLIOTHEQUE DU DAUPHINE, VERSAILLES CHARLES BITTINGER

CITY ART MUSEUM, ST. LOUIS, MISSOURI

*Resolved*, That the Convention expresses its hearty appreciation to the Artists' Guild and The Players for their evening of charmingly diversified entertainment and for the opportunity to inspect this unique center of artistic interests on May 24, 1923.

*Resolved*, That the cordial thanks of the American Federation of Arts are hereby extended to the various speakers whose interesting addresses have made the Fourteenth Annual Convention of the American Federation of Arts such a success.

*Resolved*, That the Federation extend to the press of the city the thanks of the Convention for their splendid cooperation which has had so much to do with the success of the Convention.

*Resolved*, That the secretary of the American Federation of Arts be requested to transmit copies of these various resolutions to the respective organizations and individuals therein designated.

So much for the business of the Convention.

St. Louis has a reputation for hospitality, and undoubtedly it is well deserved, for

nothing could have been more generous than the hospitality accorded delegates to this Convention, and nothing more charming than that which was dispensed. As Mr. Robinson said at the banquet on the last evening, those in attendance will undoubtedly take home from St. Louis a recollection of kindly welcome, of charming homes filled with works of art, of a beautiful Art Museum, set in the midst of a most attractive park, of good pictures, of joyous playtime and, above all, of the finest kind of spirit of cooperation.

On the afternoon of the first day a reception was given to those in attendance by Mr. and Mrs. W. K. Bixby at their delightful home-like residence filled with beautiful paintings, rare books and other rich possessions and yet permeated with a spirit of friendliness. That evening there was a reception at the City Art Museum, which afforded the delegates an opportunity to



HAZY WEATHER (WATER COLOR)

HOLMES SMITH

ST. LOUIS ARTISTS GUILD EXHIBITION

inspect at leisure and under the most agreeable auspices the rarely beautiful collections which are assembled therein, not merely pictures and sculpture but examples of the industrial arts of America, England, Italy, France and other countries, besides some fine examples of the art of Greece and of China. Not great collections so far as quantity goes but exceptional specimens covering a great variety of subjects, and all beautifully shown.

On the afternoon of May 24, those in attendance at the Convention had the great privilege of inspecting the art collections assembled by Mr. Edward Malinckrodt and Mr. Edward A. Faust in their own homes. Then, after an automobile ride through the park, stopping first at the Municipal Theater, a great natural amphitheater with a seating capacity of 10,000, where for six weeks each summer opera is given every evening by a local opera company at popular prices, with practically every seat filled, and a stop also at the bear pits, a visit was paid to the Shaw Gardens, where tea was served out of

doors and an inspection made of the rare collections of plants, including the wild flower garden. Here the delegates were the guests of the director of the garden and his wife, Dr. and Mrs. George T. Moore.

That evening there was a reception and an admirable exhibition of pictures at the Artist's Guild, which is a unique institution. At nine o'clock two short plays and a pantomime were given by members of the Guild in its little theater. One play was written by Lord Dunsany for the Guild, entitled "A Good Bargain," the other, entitled "The Jumping Jack," was an American production, extremely clever and entertaining—a child play for grown-ups. The pantomime was a clever bit of artists' play, put into effect by the artists themselves, and was highly entertaining.

On Friday afternoon, May 25, Prof. Holmes Smith of Washington University very kindly gave a demonstration of autochrome slides as illustrations for lectures in his own classroom at the university, the buildings of which, by the way, were designed by Cope and Stewardson and are



in the Tudor-Gothic style of collegiate architecture.

The banquet which closed the Convention was held in the large ball room of the hotel

Movement. Mrs. Rose V. S. Berry spoke of the importance of bringing artists and the public into close relationship. Mr. Homer Saint-Gaudens emphasized the need



PORTRAIT, SHEILA

W. V. SCHEVILL

ST. LOUIS ARTISTS GUILD EXHIBITION

and was attended not only by delegates but by those St. Louisians most interested in art. Mr. Robinson, who presided, told briefly of the work of the American Federation of Arts and of its present outlook for further usefulness. Mr. F. A. Whiting, past president of the American Association of Museums, described the New Museum

of individuality on the part of the public, urging that each think for himself rather than blindly follow the lead of others. The Secretary of the American Federation of Arts spoke of the value of team work, stating that this had been the watchword of the Federation from the beginning, and expressing appreciation of the excellent



STILL LIFE

KATHRYN E. CHERRY

ST. LOUIS ARTISTS GUILD EXHIBITION

cooperation on the part of the local St. Louis committee in arrangements for the Convention. The speeches were concluded by a short address by Mr. Bixby, setting forth the need of urging upon Congress the importance of a National Gallery building to house the national collections and to evidence to the world that we are not merely a commercial and materialistic people.

Preceding the Convention on the evening of the 22nd, an informal conference dinner was held at the Chase Hotel, on Art as a Vocation, by the Bureau of Education, at which Dr. William T. Bawden, assistant to the Commissioner, presided. There were seventy-three in attendance at this dinner, representing fifteen different states. The principal speakers were Mr. Edmund H. Wuerpel of the St. Louis School of Fine Arts, Washington University; Mr. Ralph Clarkson of Chicago; Mr. George C. Schaeffer, advertising manager of Marshall

Field Company, Chicago; Mr. Ellsworth Woodward, director, the School of Art of the Sophie Newcomb College, Tulane University, New Orleans; and Mr. Charles A. Bennett, editor, *The Manual Arts Press*, Peoria, Ill. Miss Levy, Mr. Crawford, Mr. Barnett, Mr. Coleman and others took part in the helpful and interesting discussion from the floor. The conclusions drawn from the remarks of the several speakers were that training in the schools should be more thorough than it is today and that there should be closer cooperation between the manufacturers and the educators; that no matter how good the training in the schools, there must be a period of apprenticeship between the schoolroom and the time when a student becomes an efficient professional; that American manufacturers are hospitable to the work of American designers; that there is a field for remunerative effort along these lines; and that there is abundant talent.

L. M.



# THE USE OF A NATIONAL ORGANIZATION

REPORT OF LEILA MECHLIN<sup>1</sup>

Secretary, The American Federation of Arts

IN 1909, when the American Federation of Arts was formed, the Honorable Elihu Root, who was one of the organizers and is still a member of the Board of Directors, said that the value of teamwork was so well appreciated that it did not have to be explained. We have since had a remarkable demonstration of the effectiveness of organization in connection with the Great War. Sitting at my desk at our headquarters in Washington, I often think of the American Federation of Arts as a central office in a huge telephone exchange, through the medium of which various parts of the country are connected up and put into touch one with another. From our national viewpoint in Washington we peer over the mountain tops and reach out a long arm to places and people in the north, south, east and west who are striving to increase the appreciation of art, to bring more beauty into the world, to add to the people's happiness.

And how many there are! The American Federation of Arts has now 350 chapters, all of which are organizations doing active work in this field, in some way or other endeavoring, as someone has said, to carry on the "everlasting propaganda of beauty." Eighty of these chapters have become affiliated within the last year, the largest number to make this connection in a twelve months' period at any time in the organization's history. A number of these chapters are newly formed and have been brought into existence through the efforts of the American Federation of Arts incident to this year's Membership Campaign, which has been conducted by our Field Secretary, Miss Laura Joy Hawley.

This campaign has been conducted chiefly in the smaller cities and has yielded an increase in individual members of 2,330. This means 2,330 more persons enlisted in the army whose objective is peace, better living, higher ideals, permanent civilization. High-sounding words, you may say, but true, for the civilization of nations is

measured by their art, and high thinking leads to fine living.

The best part of our Membership Campaign has been the good it has done the communities that have put it on, the way that it has awakened many to the consciousness of what art really means in present-day life, and the way it has developed civic pride and served as an avenue to broader vistas.

When the American Federation of Arts was first formed, the course that its development would take, the line that its activity would follow, were a little nebulous, even in the minds of those most concerned. It began by meeting needs, and all along it has done those things which there seemed no one else, no other organization fitted and equipped to do. It was one of the first to send out traveling exhibitions, and it has done much to prove such practical and valuable. This year it has had in circulation no less than 55 exhibitions, valued in the aggregate at more than \$450,000. These exhibitions comprise groups of oil paintings, water-colors, handicrafts, architectural subjects, industrial design, etchings, and other prints; pictures for the home and the schoolroom, town-planning exhibits, in fact a great variety of subjects meeting many needs. They have been shown 250 times in 140 different places, traveling to the far north and the extreme south, the farthest west, as well as up and down the Atlantic Coast states.

These exhibitions are all carefully selected by experts, packed, routed and insured, and they seem to have given general satisfaction. Of course they are not all liked equally in every place; it would be almost unfortunate if they were, for we must have many minds in order to create discussion and quicken interest. We cannot all like or even approve of the same thing, neither does the same exhibition invariably suit all places, but on the whole the majority report satisfaction, oftentimes delight. They seem to be extremely well used. They are

<sup>1</sup> Presented at the Fourteenth Annual Convention, St. Louis, Mo., May 23d, 1923.

sent out without anyone in charge, and though publicity material is furnished, much of the value would be lost were it not for the capable management on the part of the local organizations which handle them.

It may be of interest to know that during the season of 1922-23 the Federation's traveling exhibitions of Oil Paintings, numbering eleven collections and four one-man exhibitions, were shown in eighty places; and the four water-color rotaries went to twenty cities. There have been more engagements at the larger museums this year than last, particularly as we have sent out the Handicraft exhibition which went entirely on a museum circuit, besides the War Portraits. This collection of notable portraits has now completed the circuit of twenty-four cities and has been returned to the National Gallery of Art.

The Federation has made more sales from its traveling exhibitions this year than for several seasons past. These sales have covered oil paintings, water colors, small bronzes, etchings, wood block prints, Medici Prints, pictorial photographs, and handicrafts. More important sales were made from the oil paintings sent on the annual Texas circuit, and from the Handicraft exhibition, than from any other collections.

The paintings lent by the Metropolitan Museum of Art have been exceedingly popular. This collection first went to three state fairs on the Pacific Coast. The letters received were appreciative and commented on the wonderful display these pictures made. One of the most enthusiastic letters was from Rapid City, S. Dak. It is really encouraging to hear how much such an exhibition can do to stimulate interest, and, as mentioned in the letter, "spread happiness."

Another quite different exhibition was one of Paintings of the West by a group of eighteen artists of the Taos Colony and the far west. One city in Missouri taking this exhibition said it was the first showing of original pictures in the vicinity, and that it proved a most excellent and representative collection which exactly suited their needs. More than 7,000 people saw one of our collections of oil paintings while at Sioux City, Iowa. Apparently it would seem that these exhibitions are being better attended each year.

Many of the Art Associations arranged for from six to eight of our traveling exhibitions during the season. Louisville, Ky., and Muncie, Ind., had the greatest number. Memphis, Tenn., Decatur, Ill., and New Bedford, Mass., all had from five to seven different exhibitions.

Supplementing the exhibitions for the past couple of years, the American Federation of Arts has sent out portfolios to individuals desiring to purchase prints for their homes. These portfolios contain about twenty prints reproducing, mostly in color, works by the great master painters, and they are sent to individuals in the more remote districts where print sellers are not to be found. A little notice, published without our knowledge in one of the popular woman's magazines, brought to our office, within four or five weeks, 1,200 requests for these portfolios. Many, of course, were prompted merely by curiosity and the hope of getting something for nothing, but not a few were very genuine and sincere, and collectively they showed a need and desire for such service.

In connection with the portfolio service I would like to tell you of the appreciative reply that we had from a lady in California, in which she said: "This is just the sort of thing we ranch women need and want." Here is a letter that came after she had had it:

I received Portfolio B March 16 (Friday eve.) and will send it by express to Mrs. F. K—, as you directed, tomorrow, March 28. This makes six days' time with me if you count Sunday, and in case there is a fine imposed I am willing to pay it. I could not use the auto today so must wait until tomorrow to send the portfolio—country people cannot always absolutely make things come out as they would like.

I am sending a list of the prints in the portfolio when I received it, and of course these same prints are to be sent away tomorrow. I also enclose a list of those I wish sent to my address, together with a money order for the same.

I enjoyed having the pictures in my home and one afternoon invited in some friends to see them.

Correlated with our exhibitions and portfolio service are the illustrated lectures that are sent about—lectures prepared by experts or those who have special knowledge, and suited for use in schools, clubs, and the like. We have of these now forty-two in circulation, with five in preparation, covering a variety of subjects, and they are in



continual use. One hundred and fifty-eight engagements were made for them during the past season. The School of Art in Winnipeg, Canada, incorporated a number of the lectures in its course for the winter and has written that they served their purpose admirably and proved of great value. Many other letters give like testimony.

And what shall I say of the innumerable letters which come from all parts of the country asking all manner of questions about matters pertaining to art, requests for study courses, requests with regard to art schools, requests for material on which to base a paper? Of course some are foolish, very foolish, but what can one expect? In this way we get into touch with individuals throughout the country who need just the help that we can give, people who are eager to learn and are learning.

A good many inquiries have come to us during the past year concerning war memorials, from those wishing advice as to competitions, designers, artists, etc., all of which have either been answered directly or referred to the best sources for information. Occasionally a college student writes asking for information, showing, alas, unfamiliarity with the subject of art. For example: "I am a student in the College of Architecture of \_\_\_\_\_ University, and am compiling a thesis on World War Memorials. I have been referred to your organization, thinking perhaps you could aid me by giving me some valuable information on this subject. As I must have this information by the end of the week, would you see that this is given your immediate attention," and again: "Will you please send me any material dealing with the painter Titian, as soon as possible? I am planning to write my graduation essay about this phase of art and would greatly appreciate any information on the subject."

There is a great need in the country today for information in regard to art, for club women and others who have no public library upon which they can draw. To meet this during the past season the American Federation of Arts has started a Package Library—envelopes containing cuttings, magazine articles, etc., about American painters and upon art subjects, alphabetically filed, which can be withdrawn and lent for a limited period.

A great deal of information is assembled and published in the *American Art Annual*, founded by Florence N. Levy more than twenty years ago and still conducted along the lines which she laid out. For the past three years the *Annual* has been edited by Miss Frances R. Howard and, because of the increase in art interest, art organizations and the number of artists, it has grown to very large proportions. It is not only the authoritative directory of art in America but a historical record of great value.

Each month the AMERICAN MAGAZINE OF ART goes out with its report of current activities and its message to our members and others interested. We have been surprised and deeply gratified by the letters which have come during the last year, expressive of appreciation of the publication and showing the place that it seems to have made for itself in many homes. During the war the size of the magazine was reduced to forty pages. This year we have enlarged it to sixty-four pages, which has permitted the inclusion of many more illustrations than heretofore, as well as additional text. The magazine was started because it seemed essential that the national organization should have a voice. It has had to struggle with financial problems, many of which are still unsolved, but this year it has fully met expenses. It is still far from all we want it to be, but it has had a fixed purpose all along and this purpose it has clung to—to uphold art to a professional standard, to make known the best but to be a magazine not for the connoisseur, for the few, but for the general reader, the many, opening the eyes of those who will look to beautiful thoughts and beautiful things, not in a sentimental way, but with truth and sincerity—just plain common sense.

During the past year the majority of the museums in this country, in recognition of what the American Federation of Arts is and stands for nationally, have most generously granted admission freely to our members at all times on presentation of their membership cards—a gracious and a generous act on the part of many, inasmuch as associate membership in the American Federation of Arts is less costly than local membership in some of these museums.

For several years now the American Federation of Arts has had branch offices in New York and in Lincoln, Nebr. The office in New York is most generously given by the Metropolitan Museum of Art; that at Lincoln by the University of Nebraska. The New York office under the charge of Richard F. Bach and the Lincoln office directed by Prof. Paul F. Grumann have made possible the extension of the Federation's activities in a marked and valuable way, and as time goes on it is our hope that similar offices may be established in other parts of the country. It is a long reach across the continent even from what Senator Root once described as our somewhat central viewpoint in Washington, and, do what we can there, the work could be better advanced if we had auxiliary branches in other sections.

But all of these are in a measure little things. Royal Cortissoz, speaking at the 1922 Convention in Washington, told how he had been bustling around for years, wishing that something might be done to induce American art students to study in Rome, when behold, Charles F. McKim appeared and the American Academy in Rome took shape. It sometimes seems to me as if the American Federation of Arts was merely "bustling around," stirring up interest in art in the hope of bringing into existence some large accomplishment. But it has and exercises distinct functions as a national organization, aside from all this. For example, it rendered in the past great assistance in inducing the removal of the tariff on art, and was largely instrumental in preventing a tariff being put on art when the new bill was drawn. It keeps guard continuously in Washington over the beauty of our capital city, and when it is threatened sends out a warning call, as some years ago when disfiguring smokestacks were to be built for a government central heating plant, adjacent to the river parkway. It was very instrumental in securing the appointment by President Taft of the National Art Commission, and it stands firmly back of this body of experts who, without pay, give their services to the nation. It hopes to lend valiant service in inducing the people throughout the country to urge upon Congress the need of a suitable building to house the National Gallery of Art and to

stand as a visible sign of the importance of art in the life of the nation. It is continually being called upon by the various branches of the Government for information in relation to art matters, the names of painters, of sculptors, historical data, all sorts of things.

The existence of the Federation makes it possible for the people of the country to get together on any great matter touching art. It functions well as a channel for the expression of public opinion. It serves not one place but the whole country. Thus functioning as a national organization and as the representative of the leading art museums and associations of America, the Federation last January made protest by formal resolution against the reported proposal on the part of the Service des Antiquities, Egypt, to alter the law under which excavations under permission were prosecuted, which would have been detrimental and deterrant to future exploration. What this meant and what transpired Mr. Edward Robinson will tell you later. What I wish to emphasize is the unique position the Federation holds and the service which it alone can render in such instances. In other words, that this Federation of ours, first and last and always, means working together for a great object.

Not long ago a well known public man in an address at a university called attention to the danger of minority rule through organized effort, explaining how much force such effort could carry with it, and thereby demonstrating fully the value of organization. To make his point better understood he retold the familiar story of the old stage driver who had become so expert in the use of his whip that he could, with unflinching aim, pick off with his lash any leaf from the trees which overhung the driveway. One day he was driving along a road where there was an overhanging hornets' nest, and a passenger asked him why he didn't pick the nest off with the end of his whip. "No, no, stranger," he replied, shaking his head, "that thing is *organized*." We do not want to be hornets, we do not want to win through the medium of a sting, but we do want to be effective; we do want to counteract that which is evil by substituting that which is good. The enjoyment of art is one of the ways to



counteract the restlessness of the world today. It is a quiet pleasure, and it is one which is equally open to rich and to poor.

In her delightful little book, "The Spirit of American Sculpture," recently published in connection with the great exhibition of sculpture in New York, Mrs. Herbert Adams has asked: "Since a man's foes may be of his own household, what if our own home-grown materialism were, after all, the worst enemy of our art," and has reminded us that, "despite the oft-mumbled ancient shibboleth to the effect that art and morality have nothing in common,

they have the one supreme aspiration of human beings in common—the benefit of the race." We have not, as she says, come to a standstill, we are not even on a landing stage, we are in motion; let us go forward, let us go forward as one man; let us forget our provincialism, let us keep in mind our nationalism, for no matter how much has been done or is being done, we must all be conscious that "there are not," as Galsworthy has said, "yet among us enough lovers of beauty." But the field is fallow, and if we work together we shall accomplish wonders.

## PROPAGANDA FOR ART <sup>1</sup>

BY LAURA JOY HAWLEY

Field Secretary, The American Federation of Arts

PROPAGANDA for art is a very large subject, but in order to make this paper thoroughly practical I am going to confine myself entirely to what we ourselves have done during the last six months in creating and spreading propaganda for The American Federation of Arts. I am going to tell you of the things we have tried and give you an analysis of the results we have accomplished and the conclusions we have drawn from those results. What I am going to say is entirely from the point of view of an advertising woman, because it was in that capacity that I came to the Federation. I studied the problem from that angle, and it is from that point of view that I look back on what has been achieved.

I do not know whether you can imagine what a delightful privilege it has been to tell thousands of people about The American Federation of Arts. You who know so much about this organization can hardly guess how entirely unknown it has been to the large majority of the people, and I am not sure but that it is just as well that that has been so until now.

The American Federation of Arts has only been in existence since 1909. It has had a tremendous work to do, a serious work, requiring not only enthusiasm and

willingness but also knowledge and inspiration, and most of all, tireless effort on the part of those most vitally interested. It was, I believe, necessary in the beginning that such foundation-laying work be done quietly without too much questioning and interference from those who could not grasp the full significance of what was being attempted. The little group of people who organized The American Federation of Arts had gradually grown to include a larger number, but it was still confined to those who were perhaps more seriously interested in the development of the appreciation of art in this country than they were in anything else.

Duncan Phillips in his charming book, "The Enchantment of Art," has paid a real tribute to The American Federation of Arts, and I was very much struck by two words which he uses in describing the work of this organization, two words which constitute, it seems to me, as perfect a tribute as could be paid to an organization or an individual. He says, "This organization is doing excellent work, spreading culture, diffusing instruction, unobtrusively inspiring esthetic observation and feeling." What finer thing could be said of an organization than that it is unobtrusively inspiring, the

<sup>1</sup> Report presented at the Fourteenth Annual Convention, St. Louis, Mo., May 23, 1923.

two words which sum up the life of every great artist? The American Federation of Arts had indeed functioned in this unobtrusive way from its beginning, but now that the foundation has been firmly laid, the time had come to tell the story of what had been accomplished and of what remained to be accomplished, not only that others who were in sympathy with the work might learn of the organization and become identified with it, but also that those who needed the kind of cooperation the Federation gives could learn that such assistance was available and take advantage of it.

Thus you will see that we started out to reach two entirely different groups of people, one to work shoulder to shoulder with us and another to whom we could hold out a strong hand of encouragement. Both groups have proved to be larger than we anticipated. We have proved conclusively that there are a great many people, ready and willing to pull with us and that there is an infinitely greater number of those who look to us—and many times to us only—for encouragement and education in art matters.

We set out then with this double purpose: to increase the membership of the Federation, and to create an interest in art throughout the country, but especially in those places where it was partially or entirely dormant. The means that we used were determined with these two purposes constantly in mind. In other words, we wished to increase our membership not necessarily in the way that would bring in the most members only, but in the way that would at the same time stir up the community. And we certainly succeeded. Sometimes there was a whole lot of stir without any members resulting at all, but even that was not lost effort, for it brought to our attention and to the attention of those in the community who really cared, the fact that a real need existed and that something must be done about it. On the other hand, countless places where it had long been felt there was no real interest in art, produced a most astonishing reaction to our propaganda.

As we have watched the results from the campaign mount up day after day, it has almost seemed as though we were watching the sprouting of seed which we had planted in the beginning of our campaign without

in most cases knowing much about the kind of ground our seed was to grow in. The most amazing plants have sprung up in most unexpected places.

There were three ways in which we could have put on a campaign. We could do it through local committees, through letters from Washington sent directly to prospective members, and through advertising in magazines and newspapers. For our particular purpose the local committees were much better because they automatically got together the group of people in a community which would logically form the nucleus for an art association if one did not already exist. It also gave us the advantage of local endorsement by people whose names frequently meant more in their particular communities than the names of all the officers and directors of the Federation put together.

We started out with the idea that we should like to have an Invitation Committee in every city of ten thousand or more and also in certain smaller places where we already had established contact. We decided in the beginning that the whole success of the campaign would depend upon the kind of chairmen we were able to secure. In many of the communities we did not have members or subscribers, but in most of them we had had correspondence with someone in regard to exhibitions or lectures or something else. From our correspondence with these individuals we chose the one to appoint as chairman of the local committee. It was a picked list of those who were really interested in the work of the Federation. Letters were sent out the last of October asking people to serve as chairmen during November. Countless drives were in progress, Christmas plans were under way, and there was an unusual amount of sickness throughout the country. The response to the letters sent out asking people to be chairmen was simply amazing. When you know that anything over 7 per cent returns on a letter is considered remarkable in the business world and that these letters went to the very busiest people in their communities—sometimes museum directors, sometimes art teachers, frequently art chairmen, sometimes architects, once in a while to artists themselves—always to people with



the kind of personality that makes them in constant demand for chairmanships—when you consider all of this and the season of the year and the fact that we were asking them to put on a “drive,” The American Federation of Arts can certainly feel proud to remember that more than 25 per cent of those who were asked to serve accepted the chairmanship.

In most cases these people accepted the responsibility with full knowledge of what it entailed. Although we did everything that we could to make the work easier for our chairmen by preparing newspaper publicity for them, sending suggestions for the committee and outlining form letters for them, still the brunt of the work fell on the local chairman. We could not ask for a more tangible example of appreciation of the work of the past fourteen years than this cordial response which came from every section of the country and from men as readily as women.

Having secured our chairmen, we tried not to pitch our hopes too high as to what they might be expected to accomplish. It was one thing to find that our own friends were willing to tell our story for us. It was another thing to discover whether or not the general public was ready to hear the story and respond to it. We felt that if we could secure five members in a town of ten thousand, and fifty members in a town of 100,000, etc., it would be all we could expect. To our amazement, in towns of ten thousand and less we secured an *average* of over twenty new members—four times our quota. In most of these places we had only one member as a beginning and sometimes not any at all.

To stimulate interest in the campaign, five valuable paintings were given to the Federation to offer as awards to the communities securing the largest numbers of members in proportion to their populations. Etchings and Medici prints were given as second and third awards. These awards were chiefly valuable in giving publicity to the Federation through the newspapers and in keeping up the enthusiasm of the local committees. The effect on the communities where the awards were won was interesting. Frequently attention was drawn to the fact that there was no suitable place in the community to hang a beautiful picture.

It was interesting to see how interest developed from the picture to the artist who had painted it and then to other artists and other pictures. The full measure of their ignorance was brought home to certain communities, and that in itself is worth something.

The total number of these campaigns to date has been one-hundred and thirty-four. A number of these are still in progress. The best response came from the eastern and central states, with the southern states a little slower in getting started. There were few results from the middle and far west because of the acute financial conditions.

In proportion to population, far the best returns came from towns of less than 10,000.

The total number of new members secured during the four months of the intensive campaign is 2,330. But the results cannot be measured in new members only. Every campaign meant meetings of groups of people interested in art; it meant many columns of newspaper publicity; it meant getting a large number of people thinking and talking about the Federation. Every campaign meant starting an endless chain of propaganda. The results reach far beyond the community in which the campaign was held. Last week a chairman in Rhode Island wrote us that she had interested someone in Boston, who in turn had told someone in a small town in Maine. This last individual wanted to start a chapter next fall. A campaign like this is cumulative.

In addition to the work done by our Invitation Committees, a few campaigns were put on by mail from Washington, and in all cases resulted in at least doubling the membership of the Federation in the community approached. We do not feel that this is the best means for the Federation to use in securing members because it has none of the general publicity of a committee and none of the by-products resulting from bringing together in committee meetings people who are interested in art.

The Federation has never done any advertising in newspapers and magazines. It was decided to try one advertisement in a national medium, and the *Atlantic Monthly* was chosen as one that would reach the right kind of people. This advertisement appeared in February, and the results are

still coming in. It has not yet paid for itself in actual memberships, but the indications are that it will do so before the year is over, and at least it reveals certain interesting things. Forty-five per cent of the replies came from men. The replies were from thirty-six different states, Hawaii, Canada, and Japan. Frequently people joined from cities in which we had had campaigns that were supposed to have combed the territory over so thoroughly that everyone who could possibly be interested had been reached. Yet these people wrote as though they had never heard of the Federation before, and probably that was true. It goes to prove that one form of campaign is not enough in itself. Sometimes people joined from communities where people had written that there was absolutely no use in putting on a campaign as there was not a spark of interest in the entire community. It just shows that you never can tell.

The campaign has shown conclusively that all over the United States the general public is ready and hungry for more information about art. It is as though people had been gradually realizing that the material things of life are not enough. They want something else. It is all very well for art organizations to say that what these people are hungry for is art, that art has the power to enrich and make complete an otherwise meaningless life, but I was amazed to discover how many people already know themselves that the thing which they lack in their lives is art, and that they are ready and anxious to supply that lack from any source possible. The whole tone of the correspondence from the new members has been one of real gratitude.

The correspondence in connection with the campaign shows that even our chairmen themselves have been astonished in their own communities to find how many people were ready to respond to an influence of this kind and recognized membership in the Federation, and especially reading the *AMERICAN MAGAZINE OF ART*, as a means of development along these lines. This, to my mind, is the most significant result of the campaign.

I am thoroughly convinced that the people who are seriously interested in art and have given the better part of their lives to its study and appreciation are really

different from other people and respond to different appeals. It is said over and over that art does certain things in developing character, that it is linked with religion and philosophy, that it develops right feeling, right thinking and right conduct. These are theoretical statements, but in this campaign with our careful analysis of letters and results I have had to come to believe that there was something different about these people to whom we were appealing. They are filled with the belief that in art they have found something rare and precious, which they want, above everything else, to share with other people. It is this unselfish desire to make it possible for others to enjoy what they themselves are enjoying that is so conspicuous to one who looks at the facts from a business point of view. With such a spirit of unselfishness among you who have the knowledge to impart to others, with such a spirit of receptivity in those whom you wish to reach (as this campaign has revealed), who can say what the limit will be for art in this country? If this is the way it looks to the eyes of a business woman, how much more the vision of the future must inspire you who see with the eyes of faith?

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The regular annual meeting of the Association of Art Museum Directors was held this year in Cleveland, May 21 and 22. Among the subjects under consideration at this meeting were: Salesmanship and the sales agent in Art Museums; priced catalogues; maintenance of prices; care of out-of-door sculpture; picture hanging; framing; labels; backgrounds, and other questions of importance to the conduct of a public museum. Mr. Eric Brown, Director of the National Gallery of Canada, Ottawa, was elected president of the Association, succeeding Mr. George W. Stevens, and Mr. George W. Eggers, Director of the Denver Art Museum, was elected secretary.

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The Newark Museum Association is conducting a campaign for a million dollar art museum which is to have an endowment fund of \$500,000. This campaign began May 1, the project having been started by Louis Bamberger, the proprietor of a department store, with a gift of \$500,000.





HENRY E. HUNTINGTON LIBRARY AND ART GALLERY

MYRON HUNT, ARCHITECT

## THE HENRY E. HUNTINGTON LIBRARY AND ART GALLERY

BY JESSIE A. SELKINGHAUS

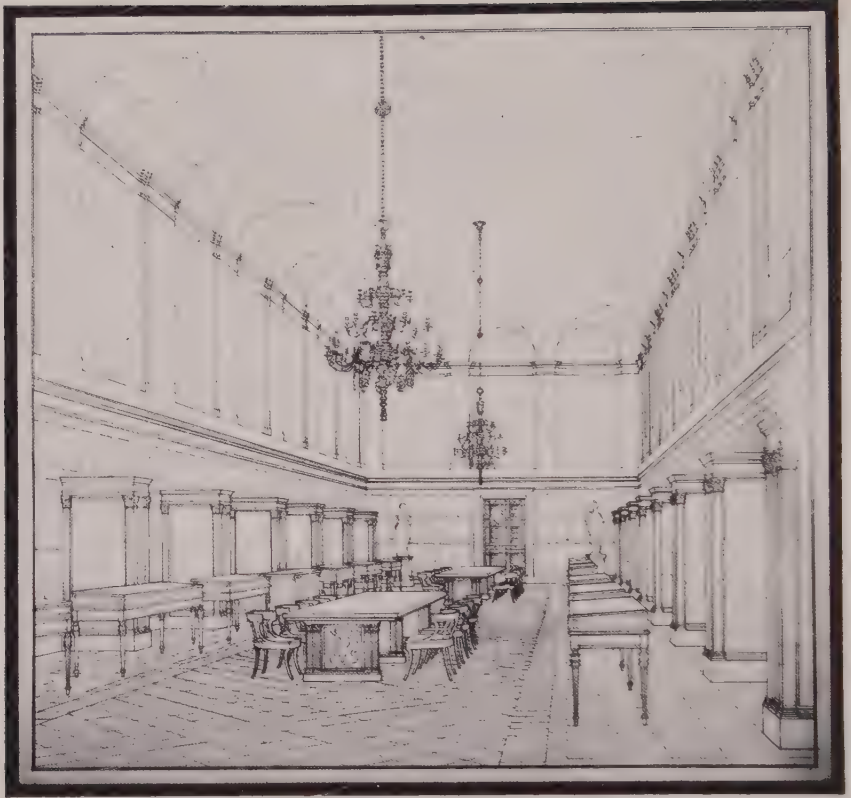
IN A LECTURE some time ago before the Ruskin Art Club of Los Angeles, Dr. George Watson Cole, librarian for the now famous Huntington collection at San Marino, stated that, so recently and rapidly has Mr. Huntington acquired his rare books, that when a full-page article appeared in a New York Sunday paper in 1907 giving a list of six famous collectors whose libraries had cost their owners fortunes, the name of Mr. Huntington was not even mentioned.

Since that time three of the six libraries there described have been absorbed by the Huntington Library together with the lion's share of the other three. A considerable number of other privately owned collections both in England and this country have since been acquired by Mr. Hunt-

ington. The result is a library ranking in importance to the British Museum and in some special features even surpassing it. When turned over to the public this library will become a very fountainhead of information for the use of scholars.

"Everywhere there are libraries," said Dr. Cole, "filled with second-, third-, and fourth-hand information. The Huntington Library will be a library of *source books* to which research workers may resort for original and authentic information. Anyone who, in the future, wishes to write a book of unquestioned authority regarding certain phases of English literature or American history will of necessity be compelled to visit San Marino to obtain his data."

The Huntington estate of over 550 acres



INTERIOR HENRY E. HUNTINGTON LIBRARY

MYRON HUNT. ARCHITECT

lies in one of the beauty spots of the world, with the Sierra Madré Mountains rising in the rear, Pasadena lying to the north-west, and the broad San Gabriel valley checkered with orange groves, stretching far away towards the Puente Hills. The Huntington home containing the famous art collection and its companion-building, the library, occupy an eminence surrounded on all sides by groves of orange trees.

Long before the world came to appreciate the value of Southern California, Mr. Huntington, with that vision which characterizes him and has made him so successful, realized its possibilities and set about to aid in its development. That vision realized he has now turned his attention to its need of cultural development and has poured out with a lavish hand of his means to supply it with an artistic and literary center, the like of which is to be found nowhere else in this country. This will infuse into its future

population somewhat more than is due to mere climatic conditions and financial prosperity.

About fifteen years ago, Mr. Huntington built his home on the spot he had chosen at San Marino. Before it was completed he had acquired the Boucher Gobelin tapestries and it became necessary to arrange a suitable place for them. They were accordingly hung, with proper settings, in the living room and library. English portraits, which he had begun to collect, next called for treatment, and these found suitable places in the drawing room and corridors. The masterpieces of Gainsborough, Reynolds, Reaburn, Romney, and other English portrait painters, each in an individual and proper setting, are hung between the windows. There are forty of these portraits of which "The Blue Boy" (Master Buttall), by Gainsborough, and the portrait of "Mrs. Siddons as the



Tragic Muse," by Sir Joshua Reynolds, both formerly in the Duke of Westminster's London residence, Grosvenor House, are perhaps the most widely known.

As the library increased in size Mr. Huntington, realizing that it had already outgrown the bounds of a home, commissioned Mr. Myron Hunt, his architect, to visit the prominent libraries of this country and secure data for a suitable building to contain his literary treasures. As a result of this careful search a library building has been constructed, classic in design and of about the same size as the residence.

The building, shaped like the letter E, has three wings extending to the rear. The right-hand wing contains the Founder's Room, the Librarian's office, and ample cataloguing quarters.

A book-stack, intended to hold 250,000 volumes, occupies the center wing. Everything possible has been done to make the entire building fire-, burglar-, and earthquake proof and a carefully thought out arrangement for cooling the stack, not differing greatly in principle from the famous "California cooling closet," has been installed to insure the preservation of the bindings of the precious books and manuscripts it is to contain.

The west wing has been constructed solely for art and exhibition purposes.

Whatever one is tempted to say about the book collection would read much like a catalogue. Generally speaking it consists primarily of the source books of English literature and American History. Besides these it contains thousands of manuscripts, many of the greatest historical and literary importance and interest. The entire collection has attained such proportions that it will require the services of a considerable number of skilled assistants for many years before everything will be systematically and bibliographically catalogued. Many of the books are still in the packing cases in which they were shipped from New York and London. It is expected, however, that the library will be ready to be opened to the public in about two years. Even now it is not entirely closed to those desiring to do serious research work provided it is of a nature that can be carried on with the books already unpacked and on the shelves.

Absorbed in the art collection are many

famous pictures though a full list of them has not yet been made public. The Art Gallery eventually to be located in the family home will not be opened to the public during the lifetime of Mr. and Mrs. Huntington.

In the library are the famous collections of E. Dwight Church, Frederic R. Halsey, Beverly Chew, the Duke of Devonshire, the Earl of Ellesmere, and the Christie-Miller Americana.

The book-stack is destined to become a vast treasure-house of literary rarities. In it will be found the Perkins copy of the Gutenberg Bible for which Mr. Huntington paid \$50,000, the first book printed in the English language by Caxton, and the Shakespeare collection which rivals, if indeed it does not surpass, that in the British Museum. Of the First Edition of his plays in Quarto it contains all but one. Of books in English or by English authors printed prior to 1641 it contains some 8,250 volumes.

In the manuscript department are some 4,000 plays submitted for the privilege of representation to the official Inspector of plays (the censor of those times, 1778-1824); the oldest of five manuscripts of the Chester Cycle of Miracle Plays; and the unique copy of the Towneley or Wakefield Miracle Plays. All of these are of the utmost importance to the student of the early English drama.

Of other manuscripts may be named Ruskin's *Seven Lamps of Architecture*, with many of his original sketches, the First Edition of Edgar Allan Poe's *Tamerlane*, the Ellesmere copy of Chaucer's *Canterbury Tales*, Milton's *Comos*, Mark Twain's *Prince and Pauper*, Blackmore's *Lorna Doone*, Kipling's *Recessional*, Stevenson's *Child's Garden of Verses*, and John Howard Payne's well-known poem, *Home, Sweet Home*.

Of surpassing interest are four letters by King George III, wholly written in his own hand and directed to the Privy Council in which he gives his reasons for "reluctantly granting independence to the American Colonies." The library contains many letters by Washington and Lincoln, a letter by Benedict Arnold to Lord North in which he acknowledges having received £6,000 for his treachery and pleading to be placed

on the British Establishment in order that his income might be increased so that he might live in a style befitting his station.

Of particular interest to artists who live here or who may come here to exhibit, are the five galleries being constructed as a part of the library building yet so arranged as to be quite separate. These galleries will be open to any artist or group of artists. Of convenient one-man size, they have been carefully lighted and properly lined with neutral tones and can be used as one unit or connected as one large show.

Another feature of educational value, is the photostat machine on which, for a very nominal sum, it will be possible to reproduce the rare etchings and photographs owned by the library, for the use of schools and clubs engaged in art study. When it is known that a photostat copy is recognized as evidence in a court of justice where a

photograph is not, the authentic value which can be placed on such reproductions will be apparent. They will be, as some one has aptly said, the actual picture without the sentiment.

The entire estate with the art collection and library has been deeded to the public, Mr. and Mrs. Huntington retaining only a life-interest. The whole is to be administered by a board of self-perpetuating directors. When this estate with its miles of beautiful driveways, its botanical gardens containing every plant that can be made to live and grow in this climate, its aviary—when all these together with its unrivalled library and art treasures are made accessible to literary and historical students, there will be no reason why the cultural life of the Southwest may not compare favorably with the beauty of its climate and landscape which are without rival.

## A MEMORABLE OCCASION

THE AWARD OF THE GOLD MEDAL OF THE AMERICAN INSTITUTE OF ARCHITECTS TO  
HENRY BACON

ON THE evening of May 18 the gold Medal of Honor of the American Institute of Architects was awarded to Henry Bacon, architect of the Lincoln Memorial at Washington. The presentation was made by the President of the United States, standing with the Chief Justice on the steps of the Memorial in the presence of members of the American Institute of Architects in attendance at the Institute's annual convention and their guests, representatives of the leading art associations of America and the building trades, through whose aid and cooperation the great Memorial in Potomac Park came into existence.

It was an impressive and memorable occasion, one which none present will ever forget, both for the impressiveness and significance of the ceremony and on account of the picturesque tableau, the gorgeous pageant.

Preceding the ceremony a dinner was given in a tent specially constructed for the purpose on public ground at the foot of Seventeenth Street, east of the reflecting

pool. It was dusk when the guests assembled; it was dark when they came forth, each wearing a circular cape covering everyday garments, and formed in procession, each group with its colorful banner, 5 feet in length, borne on a standard twice the height. Awaiting on the pool was a medieval barge with a square sail decorated with the device of the American Institute of Architects. At nine o'clock the flash of a little red light signaled the arrival of the President, and then the barge was unmoored and descended the pool, bearing the president of the American Institute of Architects, Mr. Faville and Mr. Bacon, with members of the Marine Band who provided music en route and at intervals during the ceremony.

As the barge started off the groups formed in columns and passed silently down either side of the pool, which is approximately 2,000 feet in length, the banners flashing occasionally in the glare of a search light on a distant automobile, their color reflected in the quiet water. The two lines met at the west end of the pool and ascended the steps



of the Memorial, standing across the front at even intervals and on either side, and on this brilliant group soft lights played—gold and violet and rose, while the magnificent building itself furnished a stately setting. Those not participating in the pageant, but fortunate enough to be in attendance as invited guests, were at the foot of the Memorial, covered by darkness and witnessing the pageant almost as in a dream.

The introduction was made by the Chief Justice, the presentation by the President of the United States. In his presentation speech the President remarked that as the Memorial was for all time and for all the people of the United States, it was fitting that he, as the representative of the people, should voice their appreciation. "So, in presenting this medal to you, Mr. Bacon," he said in part, "we would testify also our appreciation and pride in the contributions of those who have been your coadjutors in bringing forth the substance of ennobling thought, the glory of beauteous conception. Out of the crudest materials you and those who have wrought with you and after you have given us this creation whose simple grandeur has arrested the eyes and thoughts of whoever loves the beautiful and appealing. You have reared here a structure whose dignity and character have won it rank among the architectural jewels of all time. You have brought to your countrymen a swelling pride in the thought that they have been capable of producing such an inspiring theme and such a masterful execution.

"Here are typified the qualities which made Lincoln at once the dreamer and the doer, the designer and the builder. That so much of sturdy greatness and of modest beauty have here been brought together is proof that the high inspiration of his life had touched all whose labors contributed to this consummation. Surely, as we survey it, we may hope that, in building the institutions of the nation which Lincoln saved, there may be a like fidelity to the ideals which guided him. Each and every one of those which were planned and builded have helped to carve an admonition to such fidelity, such devotion, such faith, as that which showed the way to the great emancipator.

"And to you, the further personal tribute of reverent admiration for the pure genius of conception. It is a simple task to absorb or approve or to modify and apply that which is already created to the fulfillment of our aims and purposes. But it is fine genius which conceives anew and fashions our sentiments and aspirations into eloquent expression and makes a new contribution to the riches of humankind. Such has been your triumph, and for it you and your work are honored in all the varied expressions of this befitting testimonial."

Mr. Bacon's response was brief and simple, but spoken in a clear, ringing voice betokening both dignity and modesty.

At the dinner which preceded the pageant and ceremony, Royal Cortissoz was the only speaker. The choice was fitting, not only because of Mr. Cortissoz's distinction as a critic of art, but because he is the author of the inscription which is carved in the marble above the statue of Lincoln in the Memorial itself. His speech was not merely a tribute to Mr. Bacon but to the architects of today and yesterday—the men behind the buildings to whom the world owes much. It was as follows:

#### TRIBUTE BY ROYAL CORTISSOZ

"This is an occasion having a particularly happy bearing upon the status of the architect in the United States. In honoring a great artist in the presence of his masterpiece, which happens to stand at the center of our national life, the institute calls attention to a matter that is of interest to the whole profession—it brings into the foreground the man behind the building. That, you may say, has been done before, but it is really done very rarely, so rarely that the world at large retains, as a rule, small consciousness of the architect as an individual. Do not think I am dealing in paradox. It is truly so, and if you doubt it reflect for a moment on the question of how far the public mind is aware of the architect.

"Take the multitudes that travel in Italy every summer. How many people in that vast throng return with the names of Bramante and Peruzzi fixed in their minds as the names of Raphael and Titian are fixed there? Follow them in France. They bring back impressions of Watteau and Fragonard, but do they remember Gabriel

and Mansard? Test the average person of culture here at home where our own men are concerned. Does he remember Major l'Enfant, who, though an engineer, is dear to architects because of what he did in the planning of Washington? Does he remember Charles Bulfinch, or Benjamin Latrobe, or John McComb? Not, I venture to say, as he remembers Copley, or Gilbert Stuart or Sully. And come closer to our own day. Are Richardson and McKim known as Whistler and Sargent are known? The question answers itself.

"There is never any question as to the familiarity of a painter's name or of a sculptor's. For one thing, it goes visibly with their works. But buildings are unsigned and it is seldom that anybody who passes them, not himself an architect, knows who did them. How many people who stop to admire that noble building here in Washington, the Temple of the Scottish Rite, are aware of the fact that it was designed by John Russell Pope? How many people who visit the beautiful newly opened Freer Gallery know, or care to know, that it is the work of Charles A. Platt? And are you sure that the millions who will come first and last to enter the Lincoln Memorial will go away with a lively consciousness of the fact that it is due to the genius of Henry Bacon?

"Well, the institute is doing something tonight to affect that situation, and I stress the point, speaking of it with feeling, for two reasons. In the first place, it is a hobby of mine to advocate the greater honoring of our architects, and this seems an appropriate time and place in which to return to the topic. Architecture has made greater progress than any other of the arts in this country, but for some occult reason the architects seem to hesitate about standing up to be counted, so to say. A painter holds an exhibition of his works. An architect is content to send a few photographs to the annual show of the Architectural League. To do any more than that appears to him to risk the stigma of 'advertising.' Pray, are we "advertising" Henry Bacon tonight? Are we not rather honoring ourselves in honoring him and saying to the world: "Here is a man who has built one of the nation's greatest monuments"?

"Then I allude to this phase of the subject, too, because I have a vivid sense of what we owe to certain men in the architectural profession; men who had character and put it into their work, men who were leaders, men whom we should realize and hold in remembrance as we should Henry Bacon. It was my good fortune to observe in my youth the beginning of the great modern revival of American architecture, and I have been watching it ever since. I have seen its unpayable debt to sheer individuality. There was Henry H. Richardson, a powerful driving force. I remember my friend John La Farge telling me that everything Richardson did had to be done on a large scale. If he drank anything—water, milk, champagne—there had to be a huge pitcher of it. He built that way. Look at Trinity Church in Boston, or the public buildings he did for Pittsburgh. They bear the impress of a magnificent personality.

"It was so with Richard M. Hunt, all fire and energy. It was so with McKim. The other night I was marooned in the Pennsylvania Terminal for an hour by the deadly conflict between daylight-saving time and real time, and I spent it in saturating myself anew in the beauty of the building. I studied the grandiose scale of the thing, its immense proportions, the gigantic arches, the bases twenty feet high, the heroic moldings. And I fell to thinking of the purely human traits behind it all—of McKim's courage, his self-confidence, his strong affirmative qualities in pondering those immensities on paper and then telling the craftsmen to go ahead and translate his vision into stone. McKim seemed to me a very real and near presence in that moment.

"The human element is very near to us in architecture. Character comes before scholarship. It goes everywhere into the making of a great building. If you will permit me for a moment I would like to recall an aspect of the subject that is sometimes overlooked. Looking back to those days in which a new heaven and a new earth in American architecture were ushered in, it is not alone of McKim and of White that I think, but of some of the men who worked for them. I think of John Sarre, a house painter who was truly an artist. I think of Joseph Cabus, a cabinetmaker who kept



going the best tradition of an ancient craft. I think of plump, smiling Edward Tompkins, the marble man, for whom a properly finished job was as essential as breathing. They had character, those men, like the architects who led them, like Henry Bacon today.

"If I had to characterize Bacon in two words I would call him an embodied conscience. A homely little story that came to me not long ago will enforce the point. It was told to me by the president of a university where Bacon was asked to design a fraternity house. He made the plans, and when the committee was through poring over them they said they wanted big, plate glass windows. The plan called for small panes, and these, the committee said, would have to be changed. Bacon said: 'It is necessary to the integrity of my design that the panes should be small. If you must have them large, the affair is very simple. Give me back my plans, employ someone else, and we'll call that little matter settled.' The panes went in small.

"You see it was not a little matter, after all. Nothing has ever been a little matter with Bacon, nothing that touched the honor of his art. He has built many buildings, studying all manner of problems. He has designed bank buildings and university dormitories, libraries and hospitals, churches and schoolhouses, a railway station and an astronomical observatory, a public bath and a bridge. In collaboration with our leading sculptors, with the late Augustus Saint-Gaudens, and with Daniel C. French, he has designed perhaps three score monuments. And in everything he has done he has been that embodied conscience of which I have spoken, seeking perfection. How nobly he could grasp it the Lincoln Memorial shows us.

"There never was a more profoundly considered design. That building was

studied, and re-studied; and re-studied again. Its smallest detail, as well as its mass, represents ceaseless meditation. And here I would emphasize once more the man behind the building. What is the style of the Lincoln Memorial? A natural reply would be: 'The style of ancient Greece.' But for my own part I would prefer to call it 'the style of Henry Bacon.' The great principles of the Lincoln Memorial, its majesty, its strong refinement, its simplicity, its beauty, its monumental serenity, you will find running through the entire long procession of Bacon's buildings. We must call him, I suppose, a classicist, but he has made the classic idiom absolutely his own and gives to his designs a superb individuality.

"He has given it to the Lincoln Memorial, the culmination of his art, and there are other things in this masterpiece on which I would briefly pause. Think of what he has done for the country in making it so beautiful! Sooner or later most of our people will contemplate this building, and from it they will take away an impression certain to discipline and enrich their taste. And think finally of the deeper thing Bacon has done in placing his gifts at the service of those people. By some happy coincidence there are thirty-six columns inclosing the memorial, corresponding in number to the states that Lincoln knew in the last year of his life. Around his memory they stand on guard. The whole building stands guard, and, with it, the whole people. Bacon had more to do than re-create the type of the antique Greek temple. Scholarship could do that. He had to express the spirit of calm settled fidelity in which the millions of the United States stand by the name and fame of Abraham Lincoln. Has he not, like the poet, risen to the height of his great argument? Has he not stated, in enduring beauty, the faith of a nation in an immortal leader?"



THE LITTLE GLEANER

WILLIAM MORRIS HUNT

## THE LITTLE GLEANER

BY EULA LEE ANDERSON

**M**R. ARTHUR J. SECOR, of Toledo, Ohio, has lately added to the Secor Gallery in the Toledo Museum of Art a very fine painting, entitled, "The Little Gleaner," by the late William Morris Hunt, one of America's most distinguished painters.

The little gleaner, a shy peasant girl, perhaps of Barbizon, carrying at her side a sheaf of grain, has hesitated long enough for her portrait to be painted. Her lithe, little form, garbed in simple peasant blouse

and skirt, is silhouetted against a great expanse of golden-brown harvest field just at sunset.

Hunt, like the great Barbizon master, Millet, has expressed, perhaps with a little more delicate grace and charm, the peasant life which he was wont to do so often.

His boyhood was spent in Brattleboro, Vermont, where he was born March 31, 1824. His father was a noted judge, and his mother a woman of rare mental power and force of character. From her earnest



desire to be an artist, she organized a drawing class of her family and herself, engaging an Italian refugee as teacher. Thus, from very early time, Hunt had a knowledge of drawing.

His college days were spent at Harvard, but only for a short time, as he left for Rome before completing his course of study. There he entered a sculptor's studio, but soon decided that his talent lay with the brush and palette.

While on a visit to America, he saw a painting by Couture, the French master, which so influenced him that he hurriedly left for Paris. Couture had broken away from the cut and dried rules of the classicists, particularly in warmth of color. He also expressed considerable feeling for nature. In his studio, Hunt spent five years, the favorite pupil of the master and the admiring and loved leader among his fellow-students.

Then Millet came into his life, and upon his visit to Barbizon he wrote of the French master: "I found him working in a cellar, three feet underground, his pictures becoming mildewed as there was no floor. He was desperately poor, but producing tremendous things."

Although Millet never had pupils in the strict sense of the word, his association with Hunt became that of master and pupil. Often they would walk together, Hunt absorbing from the master as they talked.

As far as he could, Hunt purchased Millet's paintings and prevailed upon his friends to buy; and to him belongs the

honor of not only bringing Millet into notice but of making him known to America.

Returning to his native country, Hunt taught his pupils the wonderful lessons he had learned from the Barbizon master. Millet, however, did not have the gentleness and lightness of touch that was Hunt's, whose paintings of sheep are said to approach those of Charles Jacque in delicacy of handling.

Hunt's first portrait of note was that of Chief Justice Shaw of Boston, which has been proclaimed the work of a master; and among his famous portraits are those of Lincoln and Governor Andrew.

In 1878 he accepted the invitation of the lieutenant governor of New York to paint two great walls in the Senate Chamber of the new Capitol at Albany. The time allowed him was very short, and he accomplished the task with great honors within fifty-five days. However, the mental and physical strain was too much and his health became impaired, resulting in his death the next year.

Hunt loved only the truest and best things in art. His charity was unbounded, and toward the younger artists his bearing was that of sympathy and generosity.

In personal appearance he has been compared to an Arab sheik with his long, gray beard and dark skin, and has been called, "An Oriental in the West."

His pictures are seldom seen because his portraits are largely owned in private families, and Mr. Secor's gift is a most worthy addition to the Gallery.



PANEL

NATIONAL SCULPTURE SOCIETY EXHIBITION, NEW YORK

PAUL JENNEWEIN

# THE AMERICAN MAGAZINE OF ART

AN ILLUSTRATED MONTHLY MAGAZINE

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## THE NEW MUSEUM

The Cleveland Museum of Art has just issued its first printed report. As introduction the Director, Frederic Allen Whiting, sets forth so clearly and perfectly the present-day museum ideal that we are venturing to reprint it here just as he has said it that others may know the real inwardness of the new museum movement, and knowing may join the ranks of those who are making such dreams come true.

"The Cleveland Museum of Art," he says, "is many things in one. To some it is no doubt only a white marble building, austere under gray skies, dazzling under blue, and with charming reflections in the quiet waters of Wade Park Pond. To others it is a monument to a few generous citizens whose foresight and liberality, expressed in land and money, made it possible. To others it is the gateway to various kinds of paradise; to release from sordid thoughts and the ever present and too pressing cares of life; to a coveted

chance to see beautiful things and through them to wander on the wings of imagination back through time and out to all corners of the world; to a fraternity with the great creative minds of the past. To yet others it represents an opportunity to serve, and to learn more and more that they may serve still more wisely.

"These aspects and many others the Museum wears to the thousands of people who are learning to make a wider and more intimate use of its opportunities for enjoyment, and culture, and spiritual inspiration.

"The museum ideal of service has developed so rapidly, with the new facilities and a fuller comprehension of the possible scope of museum responsibility, that it seems inevitable that the alert museum must become to an even greater degree one of the leading agencies for spiritual development.

"In this Museum the ideal from the first has been to create a place of beauty, the abode of the Muses, where all forms of loveliness would be at home, and where beauty of surroundings and of arrangement would enhance the charm of individual objects. It has been our belief that the blending with this beauty of objects and surroundings of a warm-hearted and intelligent desire to serve would inevitably develop a human, tangible spirit, which, speaking through the sensibilities, would come to be recognized as the spirit of the Museum. And now, with the Memorial organ invisibly installed, it would seem that this spirit of the Museum has become audible as well as visible and that the power of this spirit to make itself felt has become immeasurably increased.

"It is gratifying to note that many of our more sensitive visitors have spoken of the Museum as being in an unusual way human and warm-hearted. One of these, the eminent critic, Royal Cortissoz, recently paid this tribute in an address in an eastern city:

"You have doubtless heard of the New England farmer who, having lost his wife, admitted all her virtues but ended by saying: 'Somehow, I never liked her.' It is that way, sometimes, with the public and our museums. The public comes, it pays, it does what it can to support the museum, but somehow it never likes it.



Why? Because so many museums are so strangely dehumanized, so wanting in a really sympathetic presentation, of their treasures. If you want to see an ideal example of the manner in which a museum should be built and administered go to Cleveland and see the museum there. It was planned, to begin with, in a delightful way, it has attractive rooms, attractive vistas. It has a court that by itself is one of the finest things in any museum anywhere. Then all the fine things the museum possesses—and it has many—are installed so skillfully, so charmingly, that they cease to be mere 'specimens' but are vital parts in a living organism. Finally the Cleveland Museum is run with extraordinary close contact with the public. I was there a while ago on the eve of their campaign for new members. It was being organized with a gusto that did your heart good. It swept the whole city into a state of good feeling, warm human feeling, for the museum, and naturally I got, shortly after the campaign ended, an account of it all, with figures, that spelled complete success. I love that museum. It has a heart. There is a horribly pedantic term much in use amongst museum experts; they speak of things 'museumological.' You think, when you hear it, of a coldly scientific place and atmosphere. In Cleveland it would be out of place. The museum is warmly alive, interesting, charming. It is a model."

## NOTES

ART IN  
ST. LOUIS

There are no less than thirty-two allied art associations in the city of St. Louis, each an independent organization, yet all working together for the advancement of art—painting, sculpture, music, the drama. The two chief centers seem to be the City Art Museum and the Artists' Guild. The one is in Forest Park on what is known as Art Hill, overlooking the city; the other is on North Union Boulevard—a charming little building affording an exhibition room, a small theater, assembly rooms above stairs, and in the basement a charming crypt, like those of medieval monasteries.

In this building at the time the American Federation of Arts held its Convention,

was shown an exhibition comprising sixty-seven paintings, four photographs, a group of etchings, a collection of pottery, and thirteen works in sculpture, all by St. Louis artists, most of which were lent not by the artists but by private collectors into whose ownership they had some time since passed. All were of a high average of excellence and many were of exceptional quality. William V. Schevill showed his portrait of Sheila Burlingame, painted somewhat in a high key, but very skillfully. Kathryn Cherry showed a really brilliant piece of still life painting entitled "The Green Bowl"; R. A. Kissack contributed a figure painting entitled "The Pattern Maker," a figure of a man silhouetted against an open window, atmospheric in effect and vigorous; Grace Morrill showed three interesting works, one entitled "Green Cove" being especially notable for merit. A "Mother and Child," sympathetically and well painted, was contributed by C. F. Galt. There was a toneful sea picture entitled "The Golden Gate," by G. F. Goetsch; an excellent figure painting entitled "The Red Mandarin Coat," by T. Kajiwarra; and two good and characteristic western pictures by O. E. Berninghaus, one showing a procession of men and women against a wide landscape background being particularly impressive. Mary McColl's "A Dozen Tangerines," Agnes Lodwick's "Temple Woods," and T. P. Barnett's "Autumnal Mosaic" all pleasantly linger in one's recollection, as do Mr. Wuerpel's landscape entitled "Against an Evening Sky," and C. G. Waldeck's "Evening in the Harbor." Extraordinarily clever and engaging was a group of water colors by Mildred Bailey Carpenter, showing great originality and keen decorative sense, notably "Medieval Procession," full of fine color and good drawing. Prof. Holmes Smith contributed to the interest of the collection as a whole by a group of water colors, one of Lake Louise, another entitled "Castlewood, Missouri," and a third "Misty Weather." The etchings were by C. K. Gleeson, the pottery by Henrietta Ord Jones, the photographs by Grace and Williamina Parrish; while the sculptors exhibiting were Nancy Coonsman Hahn, Joseph Horchert, Victor Holm, and Caroline Risque Janis.

In the Art Department of the St. Louis Public Library, which is away down town in the heart of the city, an exhibition of Mosaics, a collection of prints by the Stowaways, an exhibition of Architectural Photographs by W. A. Caldwell, and a collection of Crayon Drawings of Colorado Scenery by Adma G. Kerr were on view.

At the Art Museum, in addition to the regular exhibits which cover a wide field, the decorative arts, as well as those arts called fine, was shown in May the International exhibition selected from the great International in Pittsburgh a year ago, which has since been making a circuit of the art museums. One gallery also contained American paintings lent by Mr. W. K. Bixby from his private collection.

The Museum has lately added to its permanent collection a portrait of Washington by Gilbert Stuart, of the Athenaeum type not dissimilar to that recently presented to the Washington Cathedral by Mr. Chapman of New York. The Art Museum of St. Louis includes in its collections a charming self-portrait of Chester Harding, an exceedingly fine marine by Emil Carlsen, and two beautiful Twachtmans, one a waterfall, the other an autumn landscape. The museum has also recently acquired a very characteristic painting by Frank Brangwyn.

As delegates to the recent  
COMMUNITY convention of the American  
ART IN ST. Federation of Arts held in  
LOUIS St. Louis, May 23-25, will  
attest, much of the art

impulse of that city is expressed by groups of playwrights, actors, architects, painters and sculptors combining their talents to produce a dramatic ensemble of high character. From the Toy Theater and Little Theater to the vast open air Municipal Theater with hundreds of actors and audiences of ten thousand, the same spirit of joy in doing and giving and receiving pervades the entire community.

The evening of May 24, when the delegates were entertained at the Artists' Guild by Guild and Players, was typical of this community spirit. Of the three plays presented, the first was written for the Guild Crypt by Lord Dunsany, who had just found satisfaction to his soul in that

unique crypt and an appreciative welcome in the Guild for his unique art. "A Good Bargain" was, however, that night played not in the crypt but on the stage above, against a projected photograph of the crypt. Lights cleverly playing between and against a few "property" columns created a zone of mystery beyond which the arches and columns of the projected scenery receded into the shadows. Following this came a pantomime courtship carried on between Pierrot and Columbine by means of rapid crayon drawings by its deviser, Robb Leonard and Mildred Bailey Carpenter; she of the delicate and delicious fancy and astounding technique. "The Jumping Jack," fantastic yet appealing, a play for children and grownups, written by a Guild and Player member, Marguerite Scott Lawler, is a charming blending of medievalism and modernism. As it was given, the players became a part of the audience and the onlookers felt themselves in the court group, trying to help the sad king and court physician make the little prince laugh. This play can be recommended heartily to "Little Theater" groups or to clubs and schools, as it admits of curtailment or enrichments by clever amateurs of greatly varying accomplishments or "parlor tricks," and it lends itself to original experiments in stage craft and costuming. All costumes on the Guild stage the evening of the 24th of May were by Marguerite Breen, who deserves an illustrated article in these pages.

The months of May and June were filled with pageants, open air plays, classic and original, and July will see the end of the fifth season of Municipal Opera with carefully selected principals and symphony orchestra, with large chorus of youthful voices and groups of dancers—all St. Louis—trained at the Municipal Opera Schools especially for the great sky-covered stage. The natural beauty of this stage setting is carefully preserved and utilized in most of the productions, and the added scenery and the lighting are devised to emphasize the majesty of the two great oaks which form the proscenium boundaries, to pick out a group of slender white birches or a graceful bridge over the little river which is a part of the background.

And if this stage and the concrete amphi-



theater with the 9,270 seats, the municipally trained singers and dancers, the costumes designed and made in St. Louis, if these are not enough to prove the community art spirit, then the month of August will bear witness for the sixth season to the cooperation of the wholesale merchants with professional artists and designers and also with the art students and many folks of the Community-Center groups. The "Fashion Show" evenings under the August skies have utilized local talent by producing the prize winners of scenarios for the pageants by employing local stage directors and costume designers, lighting experts and musicians. Even the advertising which goes all over the country is a form of community art; this season's poster being a prize design won by a student of Washington University Art School, Rose Marx, while the program will make use of the third prize design in black and white by Margaret Brown.

A. M. G. P.

Cooperation of the various art organizations of Philadelphia in the work of solving certain problems that confront us at present such as the completion of the Art Museum and the matter of the proposed Sesqui-Centennial as part of the general scheme of civic improvement, together with the object of taking steps in the direction of providing permanent quarters for a number of the art and musical societies was discussed at a meeting held under the auspices of the Art Alliance on May 28. Representatives of the leading art clubs and heads of educational art institutions were present and Mr. John F. Braun, the chairman, explained the purpose of the meeting. A committee of five was appointed to prepare a programme and report in two weeks.

The Twenty-sixth Annual Architectural Exhibition of the Philadelphia Chapter, American Institute of Architects and the T Square Club was held in the Galleries of the Art Alliance, May 12 to 27, the firm of McLanahan and Beneker receiving the gold medal of the Philadelphia Chapter for its group of designs.

Members of the Fellowship of the Pennsylvania Academy were addressed at a meeting,

May 17, by Miss Mary Butler, the president, on the subject of the Thouron Memorial Fund for the relief of artists in need. There was a generous response in the way of contributions and pledges to her appeal in the interest of this most urgent emergency aid.

One of the unusual incidents of the closing exercises of an art school took place at the Graphic Sketch Club on May 19. Through the efforts of Mr. Samuel S. Fleisher, the founder of the club, it has acquired possession of the adjoining premises, a beautiful Romanesque Church building not used for religious purposes for some years past. Taking scrupulous care that no act of desecration occurred, the interior has been restored to its original condition, many objects of ecclesiastical art installed under the direction of H. Louis Duhring, architect, and the building was opened for the inspection of the invited guests to the exercises.

Miss Florence Tricker was awarded the gold medal of the club for her painting in an excellent exhibition of works by graduates and students of the school.

Activities of members of the Art Week Association ending April 26, resulted in a most gratifying public demonstration of interest that was not by any means local, but has taken a national turn. Information has been received by the committee on publicity that several other cities are organizing a similar movement.

From May 22 to June 30, there was a loan exhibition of portrait sketches and studio effects of the late Thomas Sully at the Pennsylvania Museum. Water colors by Eugene Castello and etchings by Ernest Roth closed the season at the Print Club.

E. C.

MCKINNEY  
TEXAS ART  
CLUB

The McKinney Art Club was organized in 1914 with six members, selected from local art students. It united with the American Federation of Arts, March, 1922. During the last year the club has studied Vandyke's "History of Painting." Besides the regular lessons, it has had programmes on Modern American Art, illustrated with radiopticon. It also has a splendid stereopticon, the gift of one of the members, Mrs. Mary L. Boyd, who has been a great benefactress to

the club. It has had four of the American Federation lectures illustrated with slides, given under the auspices of the club. In an effort to stimulate the love of good pictures among the children, the first lecture was American Painting, which was given in the public school auditorium. The subject of the second lecture was George Inness. On this occasion the members of the literary clubs of the city were entertained. The third lecture was Art in the Public Schools, and the guests were the members of the various mother's clubs. This lecture had tangible results in that some of the mother's clubs later planned to purchase one picture each year for a school. The fourth lecture dealt with the Boston Museum of Fine Arts and personal friends of the members were guests. The club is very proud to have as honorary members the well known humorous illustrator, Perry Barlow and his wife, Dorothy Hope Smith Barlow, who is also an illustrator.

#### ART IN WASHINGTON

The month of May was made memorable in Washington by three events of extraordinary note — the opening of the Freer Gallery, a fully illustrated description of which will be published in a later number of this magazine; the award of the Gold Medal of the American Institute of Architects to Henry Bacon, architect of the Lincoln Memorial, which is reported in full elsewhere in these pages; and the unveiling of the statue of Alexander Hamilton by James Earle Fraser on the south steps of the United States Treasury.

In the United States National Museum, Smithsonian Building, under the auspices of the Department of Graphic Arts were shown in May and June exhibitions of etchings, a collection by Mrs. Jaques of Chicago, and a comprehensive international group assembled and sent out by the Brooklyn Society of Etchers. This museum has recently received several important gifts of prints, twenty-four wood block prints and etchings in color by Helen Hyde, presented by her sister, Mrs. Gillette; five of Mrs. Jaques' etchings, the gift of the artist, and through the instrumentality of Mr. Will Simmons, secretary of the Brooklyn Society of Etchers, twenty-one prints, the work of sixteen different etchers.

The Corcoran Gallery has recently received as a loan and placed on exhibition indefinitely a very beautiful portrait of Washington by Gilbert Stuart, lately given the Washington Cathedral by John J. Chapman, of New York. This portrait is somewhat similar to that owned by the Corcoran Gallery of Art, but it is not a replica and apparently was painted at a later time. That it is a Stuart, and one of his best, cannot be questioned. It is a superb example and a valuable asset for the cathedral—a more than generous gift. The face is turned, as in the Corcoran Stuart, to the right, the color is rich, the modeling simple and strong. The shoulders disappear somewhat in the background, but the lace jabot suspended from the stock, is exquisitely rendered. The Washington Cathedral, being erected on Mount St. Alban and some day (it is hoped, at no great future) to take its place among the great Gothic cathedrals of the world, is to include among its group of buildings a library, with a capacity of at least 30,000 volumes. Herein, later, this portrait of Washington is to be permanently placed, as a reminder of the fact that Washington was himself a member of the Episcopal Church, and that the cathedral is not merely for the people of Washington but for those of the entire nation, not of one, but of all creeds. A reproduction of this portrait will be found on the opposite page.

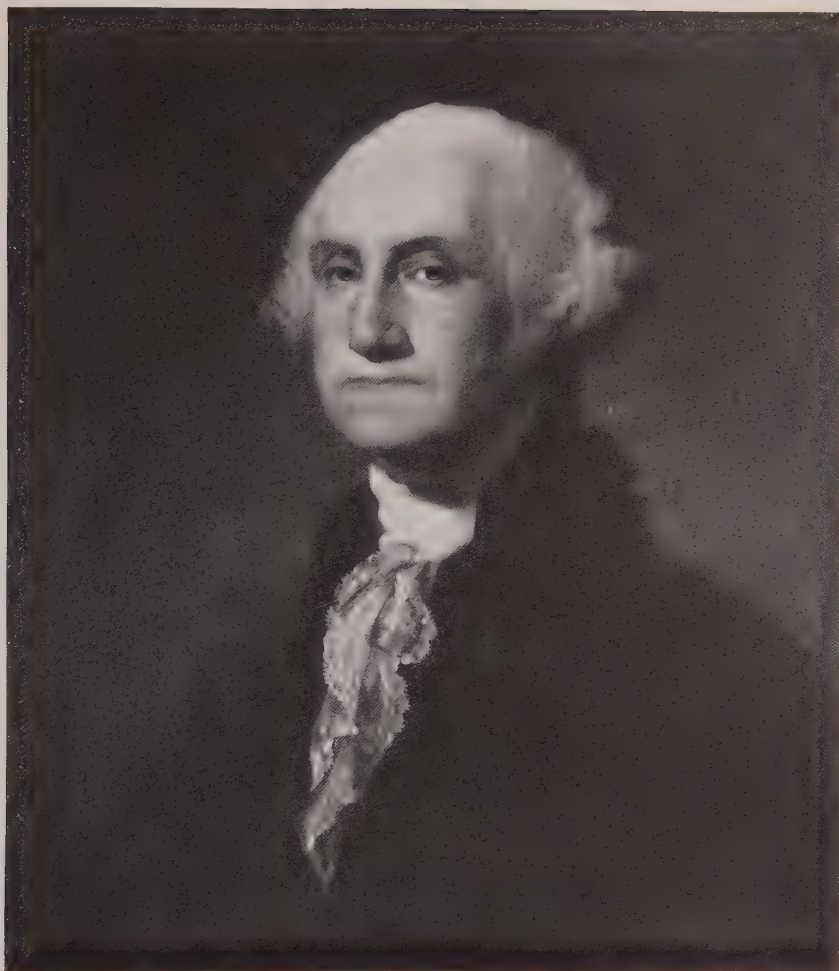
Special exhibitions at the Corcoran Gallery of Art during May included a collection of water colors by Alfred Hutton and a collection of sculpture by Bryant Baker, the latter chiefly consisting of portrait busts, many of which were of notable personages.

At the Arts Club there was a charming little joint exhibition of oil paintings and water colors by Elizabeth H. Evans and Marguerite C. Munn, both Washington painters, and, later on, one of paintings by Mary G. Riley.

The Library of Congress has recently purchased Walter Tittle's dry-point portraits of the members of the Disarmament Conference and his more recent series of lithographic portraits of distinguished British authors.

At the Art Center the Handicraft Guild of Washington held in May its annual





GEORGE WASHINGTON

GILBERT STUART

PRESENTED TO THE WASHINGTON CATHEDRAL BY JOHN JAY CHAPMAN, ESQ.

exhibition. Here early in June a collection of Georg Jensen's beautiful hand wrought silver was shown.

By the gift of Mrs. Horace Ropes the Minneapolis Institute of Arts enters upon the development of a collection of drawings and water colors. For the purpose of seriously beginning the building up of this highly important department of the museum's possessions, Mrs. Ropes has provided a sum for present purchases and has intimated her hope of extending the scope of the collection as its growth may suggest with further gifts from

year to year. There is every reason to expect that this timely and well-planned gift may result in assembling a representative and distinguished body of drawings, such as will greatly enhance the value of the museum's collections to art students and others. Mrs. Ropes founds the collection as a memorial to her father, John De Laittre, and gives her memorial this appropriate form with the thought of recalling the sustained interest which Mr. de Laittre always evinced in the art activities of Minneapolis.

A large collection of mounted photographs has recently been added to the library through a generous gift from Mr.

H. V. Jones. These include photographs of architecture, paintings, sculpture and the decorative arts and will be of great value to students working upon special subjects. In many cases the sets are unusual because they contain photographs not available since the war. A large series on the Alhambra displays many little known portions of that famous monument. These photographs will be classified during the summer and will be available for general use in the fall.

A painting, "The Caravan in Algeria," by Victor Pierre Huguet, has recently been presented to the institute by the firm of Durand-Ruel of New York.

A collection of thirty recent paintings by Walter Ufer was shown at the institute in May.

The seventy-six paintings shown in the spring exhibition at the Los Angeles Museum, the one open show of the year at this gallery, was distinguished by much pure clean color as to paint, many new names to add freshness to the exhibition and a very definite note of decorative design that is unmistakably a feature to be looked for henceforth in our western art.

Each year there are more and better portraits shown, many brilliant landscapes and, strangely enough, very few marines. Loren Barton's "Manuel" has attracted much favorable comment as a type of old Spanish days, and Tokio Ueyama, a Japanese artist, had an unusually good portrait of a young girl in a fur coat. Other portraits by John Rich, Paul Swan, Anthony Tauszky, and Christian von Schneidau were particularly good. The landscape group was well represented, showing also a step ahead in color and there was the usual small showing of miniatures and sculptor.

The Henry E. Huntington prize offered for the best picture by an artist who had not previously received a prize in this museum went to Norman Chamberlain for his painting of the historic Adobe Flores. Karl Yens of Laguna Beach received the William Preston Harrison prize for the best painting in the exhibit, for his "Again the Meadow Lark," a decorative picture of

himself at work outdoors evidently pausing to hear the song of the meadowlark. The Federation of Women's Clubs added another prize to those already offered, to be given for the best figure painting. This was awarded "Self Portrait" by Mable Alvarez.

A collection of rare and valuable religious paintings of the early Florentine and Siena schools was placed on exhibition in the Art Institute at Chicago the last of May and will continue throughout the summer. The paintings are lent to the institute by Cyrus H. McCormick, Jr., who collected them before the great war. They are representative of the two great schools which flourished in northern Italy during the XIII, XIV, and XV centuries, the Florentine school being more progressive and possessing a finer sense of rhythm in line; and the Siennese school holding fast to the traditions of Byzantine art, to which it was firmly wedded.

Included in this collection are three Siennese paintings, one by Guidoccio Cozzarelli, of "Madonna and Two Donors," another by Benvenuto di Giovanni (1436-1518) of Madonna and Child, and the third, which is attributed to Paoli di Giovanni Fei, is of the Madonna and Child, with S. S. Peter and Christopher. All of the paintings are on wood.

The Florentine school is represented by nine paintings, among which special mention may be made of "The Madonna in Landscape." It was painted by Jacopo del Sellaio (1441-1493) and shows the Madonna praying, in adoration of the Child. The coloring is rich and yet singularly refined. "The Madonna, St. John and Magdalen" is attributed to Bicci di Lorenzo, and while not so luxurious in color, yet displays a masterly knowledge of drawing and much feeling in facial expression and in form. The "Madonna with S. S. John, the Baptist, and the Evangelist" is also attributed to the same artist. There are three triptych paintings in the collection representing scenes in the life of Christ. The small picture, "Madonna and Child," by Benvenuto di Giovanni, is worthy of critical study for the exquisite quality of its drawing and color; and "The Angel of the Annunciation," by a Florentine artist of the school





SELF PORTRAIT

MABEL ALVAREZ

AWARDED FEDERATION OF WOMEN'S CLUB PRIZE

of Pinturricchio, is likewise one of the gems of this collection.

The DeWolf collection of Zorn etchings and the Bryan Lathrop collection of Whistler etchings and lithographs were shown in the Print Division of the Art Institute during May.

Collections of early American glassware and samplers were placed on exhibition the early part of June in the small exhibition room in the new antiquarian galleries of the Art Institute. This was the second of a series of four exhibitions which are held in this room each year.

The following prizes were awarded for works in the exhibition of Applied Arts held at the Art Institute during May: The two medals given by Mr. and Mrs. Frank G. Logan were awarded to Edgar Miller, Chicago, for a scarf, batik, and to the New York State School for a blue and green pottery jar. The Mr. and Mrs.

Frank G. Logan purchase awards were allotted to the following: Henry V. Poor, Pomona, New York, for two plates, pottery; Royal Copenhagen Porcelain Company, New York, for urn, stone clay, with copper top; Myrtle M. French, Chicago, for a jug, pottery; Anna W. Hill, Cleveland, for salt dishes, spoons, etc., silver; Lois Lenski, for a decorative panel; Volkmar, Durant Kilns, Bedford, New York, for a pair of blue pottery bottles; and L. H. Vaughan, Taunton, Massachusetts, for a sugar shaker, pewter. The Arthur Heun prize of fifty dollars was won by Henry V. Poor, of Pomona, New York, as was the Mrs. J. Ogden Armour prize of fifty dollars. The Atlan Ceramic Art Club prize was awarded to J. Edgar Miller, Chicago, for a bowl; and the Thomas J. Dee silver prize with fifty dollars went to the Petterson Studios, Chicago, for a set comprising a dish and candlesticks.

The Third International Exhibition of Water Colors, which recently closed after a month's exhibition at the Art Institute, has been divided into two groups, which are now making a tour of the country and being exhibited in the principal art centers of the middle states and of the west. The first group, consisting of sixty-two paintings, was shown from May 15 to June 30 in Minneapolis; and the second group of sixty-one paintings went first to Seattle.

The large gallery at the head of the grand staircase at the Art Institute held for six weeks this spring a remarkable exhibition of sculpture by Mrs. Gertrude Vanderbilt Whitney, which was followed by a collection of paintings from the Friends of American Art collection. Mrs. Whitney has recently presented to the Institute a painting by Rockwell Kent, entitled "Mount Equinox, Vermont."

The month of May was distinguished for an almost complete absence from Rome of the Fine Arts students. At one time or another all but three of our twelve men have travelled. The Orient and Greece have been the objectives of five of the men, while northern Italy has beckoned the others.

The cessation of students' activity in both schools has worked in very conveniently for the resident faculty and permitted them to take a deep breath before submerging under the details of the spring exhibition.

The principal activity in the School of Fine Arts has very naturally fallen on the Department of Music, which has the fine opportunity of bringing a work of Leo Sowerby before the Italian public. Sowerby's Ballad for two pianos and orchestra was rendered to a large, distinguished and cordial audience at the Augusteo. For the concert Colonel and Mrs. McClellan and Their Excellencies The Ambassador and Mrs. Child were the guests of Director Stevens. Albert Coates, who conducted the interpretation of the Ballade and has been a guest of Prof. Lamond during his stay in Rome, promises to be a very important factor in the activities of our Musical Department, for he has taken upon himself the task of presenting the first performances

of Hanson's next symphony "North and West," which is to be given in London and Rome next season. Coates will also undertake the rendering of the first work that Thompson completes.

Prof. Manship has gone to Paris and will later go to London to execute some portraits in Sargent's studio. Prof. Faulkner is spending a few days taking the Manship car back to France and has taken Griswold with him for company.

The University of Cincinnati is to acquire the copy of the model of St. Peter's dome by our second-year architect, Hafner, and has already sent us the funds for its execution.

Stevens and Floegel, first-year sculptor and painter respectively, have just returned from their travels and are full of enthusiasm for what they saw in Egypt and Greece. Both men are recasting their first-year work in consequence, and we look for some promising results.

FRANK P. FAIRBANKS,  
*Professor in Charge,  
School of Fine Arts.*

In April, under the auspices of the American Institute of Graphic Arts, Elihu Vedder's original illustrations of the Rubaiyat were exhibited at the Art Center, and at a special meeting reminiscences of Vedder were given by those who knew him well. The first speaker was Mr. Frederick Dielman, a former president of the National Academy of Design, who contributed an affectionate sketch of old days in the famous "Tile Club," anecdotes involving not only Vedder but other members, among whom were Abbey, Saint-Gaudens, Francis D. Millet, John La Farge, Frederic Crowninshield, F. Hopkinson Smith, and others. Mr. Dielman said that although Elihu Vedder went out of this world on January 29, 1923, the artist cannot die, for he works in and through spiritual forces and is of the very stuff of immortality.

The next speaker was Mr. Edwin H. Blashfield, who gave a charming series of personal reminiscences of Vedder at Rome, at the Century Club, during the ill-fated trip to the Chicago Fair, at the Library of Congress, at Bowdoin, a polished and beautiful account, concluded by a descrip-





ADOBE FLORES

NORMAN S. CHAMBERLIN

AWARDED MRS. HENRY E. HUNTINGTON PRIZE

tion of his last visit to his old friend in his villa in the Pincian hills last summer.

Dr. Frank Weitemkamp was the last speaker and his subject was *Modern Illustration*—the harmonious book, the happy blending of pure line, type and white paper, which will always hold its own.

CURRENT  
AMERICAN  
PRINTING AND  
THE VILLAGE  
PRESS

The American Institute of Graphic Arts held its annual meeting at the Art Center, New York, on the evening of May 22, at which time two exhibitions of typography were opened under its aus-

pices—one, "Fifty Examples of Current American Printing," the other, "The Village Press," commemorating the twentieth anniversary of the establishment of this press by Frederic W. Goudy, to whom, at its recent Convention in Washington, the American Institute of Architects awarded a medal in appreciation of achievement in the art of printing.

The collection of current American Printing included practically every kind of book, each one a worthy example of its particular kind. As a group these books represented the best taste in current printing, and as such afforded the basis for much thought and inspiration to the student of book-making. The collection was assembled from all parts of the United States and Canada, and after being shown in New York was sent out on a tour of other cities in this country.

The Village Press, with the exception of the Ashendene Press in England, is the oldest private press in existence today. Mr. Temple Scott, the noted writer and authority on bibliographical subjects, opened this exhibition of books with a talk on the history of the press and on the extent and value of the Goudy influence on American typography. This collection of Village Press books, which is probably the most complete ever assembled, included the first book printed by this press, a reprint of the

Essay on Printing by William Morris and Emery Walker, which appeared in June, 1903.

On May 11, a new exhibition of paintings and drawings opened at the San Francisco Museum of Art, Palace of Fine Arts. They comprise the works by six contemporary Italian artists, whose productions are not widely known in this country, although they represent the finest examples of Italian art of this day. The painters are Gennaro Favai, Tullio Silvestri, Doro Barilari di Rimini, Guido Cadorin, Attilio Cavallini and Petrella di Bologna. All of these artists have received high recognition abroad, and their works are represented in museums in Italy, France and Spain, as well as belonging in some of the most notable private collections in this country. Barilari is the youngest painter in this group, having been born in Rimini in 1896. His work has attracted wide attention, and one of his paintings, called "The Vendors," won for him the Queen's medal at the International Exhibition in Rimini in 1922. As a portrait artist he is highly rated in Italy.

Favai is recognized throughout Europe as one of the best and sanest artists today. He is, in these modern times, carrying on the old traditions, and his methods are those of the Venetian school. He lays a white gesso ground covered with a red "veil," works an underpainting in stiff tempera, and then glazes transparent or semi-opaque colors with an oleo-resinous vehicle. This is the famous Venetian process, though little known today. The colors used by Favai are reds of all shades; greens, many blues, and an indeterminable purple mauve. He makes all his colors himself, using only simple earth colors, and the result is more glowing with life than that procured with the brightest modern dyes.

Petrella di Bologna is represented by forty drawings in chalk, which are remarkable for their execution, their life and action. These have been installed by Director J. Nilsen Laurvik in a most interesting way, as they are placed among the paintings, and the contrast thus presents fully their striking charm and originality.

The works of two American painters also are being shown in the seven galleries occupied by the new exhibitions. These artists are Russell Cheney and the San Francisco painter, Ray Boynton. This is Cheney's first exhibition in San Francisco. His work stands midway between the academic and the radicalism in art, and it has the charm of free expression. An interesting variety of subjects are presented—the New England countryside, the vast sweeps of western scenes, and the great expanses of gleaming snow.

Ray Boynton is showing pictures in oil and pastel. It is with the latter medium that he has received the most flattering recognition, for his pastels are painted with a poetic vision and interpretation that make them both original and exquisite in beauty. He is displaying also some strikingly decorative panels.

The Ballard collection of Oriental Rugs, which opened in the San Francisco Museum of Art early in April, is now closed, and the success that it made and the interest that it created were unprecedented for an exhibit of this kind. In less than two months over 20,000 people visited the museum, and during the first two weeks the entire edition of the catalogue was sold out. The attendance and the interest that the rugs created far exceeded all expectations, considering that the exhibit held no popular appeal, but was one whose principal elements lay in color and abstract design.

The lectures by the noted rug expert, Arthur Urbanc Dille, made a remarkable success, and during the three weeks that he gave talks in the galleries twice daily, 3,000 people paid admission to hear them. The climax of the series was a special evening lecture, given in the St. Francis Hotel before an enthusiastic audience that crowded the Colonial Ball Room. Mr. Dille's scholarly and illuminating presentation of this comparatively little understood subject of Oriental Rugs was a revelation to the public of San Francisco. His lectures were all illustrated with his marvelous collection of colored slides, which show not only the most valuable and historic rugs known to the world, but also the various phases of rug weaving.

The James Franklin Ballard Rug Collection has been returned to the Metropolitan





THE VENDORS

DORO BARILARI DI RIMINI

AWARDED THE MEDAL OF THE QUEEN OF ITALY, INTERNATIONAL EXHIBITION, RIMINI, 1922

Museum, where it will be permanently installed.

There is no phase of the  
ILLINOIS ART work of developing beauty  
EXTENSION and its appreciation in Illi-  
nois that has more deeply  
engaged the interest of the community than  
that which comprehends the matter of local

entertainment. The Community Festival  
Committee, under the chairmanship of  
Katherine V. Dickenson, head of the Studio  
School of Music, Alton, Illinois, has arranged  
certain aids, available to all communities,  
having such enterprise in hand. The  
tenets of its faith are set forth in what it  
calls an "Introductory Statement" pub-  
lished in the *Message*.

"Following a long period of intense individual development, every community is beginning to feel the need of greater collective interest and closer fellowship. This need can be met best by spending more of the recreational hours together, thereby developing likeness of tastes and common interests which will enable the people of a community to express themselves as a unit.

The arts afford an opportunity, through an impersonal medium, to utilize the beauty with which a locality is endowed by Nature, and to supplement it and make it become more a vital force in the everyday lives of the people of that place.

In any attempt to promote the arts a need is likely to arise for a series of festivals ranging all the way from small, simple, informal affairs that serve small, independent groups, to the large, massive, festival or pageant that brings all of the small groups together.

Some of these community efforts will be interpretive in form. They will provide opportunity for the best thought of the world to be studied and interpreted through the drama and related arts. For instance, in a Colorado mining town where the population is entirely foreign, a remarkable woman has led the community in presenting the best plays, such as those of Shakespeare, Ibsen and Maeterlinck, and the great choral works, like Mendelssohn's "Elijah," and others. She simply gathers the people together first, and translates for them in terms which they can understand the work that is to be given so that they can see its relation to their own lives and make the great message their own.

One can do nothing for a community, but much can be done by a community. When all the members meet on a common ground and work together a new spirit develops. Our recent tragic experience taught us to work together. In those unsettled, anxious times we learned that it is as necessary to play together as to work for a common cause.

That communities may be encouraged and helped to produce their own entertainments, thereby discovering, developing and using their own talents and resources, thus enriching the individual and civic life, and in a wholesome, natural and vigorous manner displacing the stupid, debasing "Producing"

and "Concession" companies, and more particularly displacing the thoroughly vicious and degrading traveling carnivals—and to stimulate the discrimination, appreciation, and desire for the wholesome and beautiful in the Industrial and Dramatic arts is the hope of this committee.

Among the helps devised are:

A traveling library consisting of a box containing books, pamphlets, sample festival programmes; lists of plays, pageants and festivals; a collection of photographs and prints of costumes, scenery and characters; a list of pageant and play directors who may be had for a reasonable fee; and a plan for an inexpensive theater with canvas shelter.

J. C. C.

As during the last two years, the number of works shown at Burlington House LONDON, 155TH ANNUAL EXHIBITION is considerably less than used to be the custom. The total is 1,544 and of these 684 are oil paintings, 176 water color drawings, 160 miniatures, 137 drawings, etchings and engravings, 179 architectural works and 218 sculpture. The total is not considerable and compared with the numbers of works shown at the Paris Salons is indeed quite small. The general average is high, but the landscapes show a falling off in importance. There are no very large pictures such as the official works usually displayed and indeed very few official works at all, and what there are belong mostly to the sculpture section. The larger memorials in this department are disappointing, but there are some few single figures which are admirable, figures such as the nude youth for Eton School by Sir Bertram Mackennal and the Sir Galahad of Alfred Turner. Ideal works of life size are shown by Gilbert Bayes, "The Unfolding of Spring," a nude female kneeling, and William Macmillan's "Nature" group of a nude boy and girl. Decorative work is seen in an admirable lead fountain by Richard Garbe, and a silver cross encrusted with jewels for Exeter Cathedral by Henry Wilson.

The numerous portraits include several notable ones. Foremost is the characteristic bust in marble by F. Derwent Wood of



Prof. J. J. Thomson, the eminent scientist, and the bronze head of Walter W. Russell, the painter. Sir George Frampton maintains his reputation with the striking bust of Sir John Bland-Sutton, the great surgeon. John Tweed has a fine head of Captain Louis Paget, and George Thomas, the sculptor-son of that great sculptor, the late Howard Thomas, has a good head of a girl in bronze. Henry Glicenstein, the Polish artist, shows his striking bronze bust of the late Dr. Ludwig Mond, and Elenterio Riccardi, the Italian, an interesting portrait of the Hon. E. S. Montague. E. Whiting Smith has two striking busts of an unusual character. They are studies of a woman and a child of the Gold Coast of Africa, "The Daughter of Kings" and "Sybil of the Gold Coast" and exhibit as much care in their surface modelling as that which Howard Momas used to lavish on his bronzes. The treatment of the hair of the girl is a triumph of technique. Another notable portrait is Francis Sargent's study of an old man in marble.

Indeed, this Academy exhibition is notable mostly for its portraits. In the painting section, there are quite a number of superbly painted and conceived works both by the artists with achieved popular reputations and by the numerous ones who have yet to make them. Among the latter are Wilfred de Glehn, Laura Knight, James Quinn, James McBey and Stuart-Hill, who all send striking works monthly to be placed along side those of the well known men. John S. Sargent's Sir Edward H. Busk, is the most impressive portrait in the exhibition, small and low-toned, utterly devoid of bravura, it intrigues as no other work at the Academy succeeds in doing. Then there is Sir William Orpen's Miss Aldrich Blake, a quiet, beautifully painted and stately portrait in the artist's best manner, while his Roland Knoedler, Esq., and the Lord Berkeley are there to show his other manner, flaunting and flamboyant and yet again his uninspired pot-boiler of the Unknown British Soldier in France to show how even a fine painter can go wrong in his artistry. George Henry's portraits of Mrs. George Hamilton and Sir John G. Summing are there to show how strong, sound work tells, work devoid of all glamour except that of real life, while his Quarry picture,

a landscape with figures proves that he possesses his old romantic sense in all its beauty still. Richard Jack has made a very dignified figure of Dr. George Sherbrooke Tarpin, and in his "Spring Flowers," a flower woman and lots of blossoms, a jolly piece of decoration. Painting for painting's sake is joyously exercised by H. Danis Richter in his three still life groups and by Orlando Greenwood in his "King Arthur" another still-life.

Altogether the Academy of 1923 provides some fine average works if it provides no thrills. K. P.

### ITEMS

At the meeting of the Board of Directors of the American Federation of Arts, held in New York on June 11, Mr. F. A. Delano was elected treasurer, the Hon. Robert Woods Bliss was elected a vice-president, and Mr. F. A. Delano, Mr. Frederick Keppel and Mr. F. Allen Whiting were appointed members of the Board of Directors to fill vacancies. All of the officers were reelected.

An exhibition of paintings by prominent American artists was held from May 1 to 12, inclusive, in the East High School, Aurora, Illinois, under the auspices of the East High School Parent-Teacher Association and the Aurora Council of Parent-Teacher Clubs. This exhibit included sixty-four paintings, many of which were by members of the Taos Colony and by such well-known artists as Gustave Wiegand, George M. Bruestle, Charles P. Gruppe, Jane Peterson and others.

The Greenwich Society of Artists opened its Seventh Annual Exhibition at the Bruce Museum on June 2. Leonard Ochtman is president of this society and George Wharton Edwards is secretary.

An event of unusual importance and interest in the art annals of Cleveland was the dedication the early part of this year of an heroic bronze group in Nela Park, by Robert I. Aitken. This group, symbolic of the purposes of Nela Park in developing the uses of light for humanity, is installed on the dining-hall building facing the quadrangle. It is not only a notable piece of sculpture, but one of the first groups to be installed in this country in connection with a commercial plant.

## BOOK REVIEWS

PAINTER AND SPACE, or *The Third Dimension in Graphic Art* by Howard Russell Butler. Charles Scribner's Sons, publisher. Price, \$4.00.

"It requires effort," says Mr. Butler in his preface to this book, "to mount any ladder, though to some it is given to climb more easily than others. Such a one is called a genius, and he mounts almost as if on wings. But like anyone else, he is lost if he steps off before he reaches the top. Not only so, but he is apt to draw off others and do more harm than good. For it is the deficiencies of the genius which are most apt to be copied. On the other hand, those less endowed, but with determination and patience, often reach the top and leave the noblest examples of the art of their age. Genius itself needs more than wings." It is the "ladder" of technique of which Mr. Butler treats in this book—one which he claims any artist can and should be able to mount or surmount. "There are really two classes of artists," he says, "the pioneers and the masters of technique, but some artists belong to both classes, and while the pioneer is as a rule a revolutionist, the master is trained in all the means of expression that have been evolved to date." "You can be sure," he tells the reader, "that the interesting picture is painted by an interesting individual," and that although some fine pictures have been painted by those with little or no conception of underlying principles, the greatest artists have learned or discovered the scientific principles on which their technique rests. "At any rate," he concludes, "no one can be harmed by familiarity with them."

The author is one who, like the great masters of old, has made a serious study of his art, following not only academic principles but searching out the scientific principles upon which these are based. He has evolved for his own use a shorthand method of sketching, through the medium of which he was able a few years ago to paint with marvellous success a total eclipse of the sun which is both scientifically correct and artistically impressive, and this method he shares now through the medium of this book with all students. There are very many people who would like to know what

it is that makes a picture artistically worth while. To an extent this book will tell them. And it will at the same time be found delightful reading—not too scientific for the layman although enlightening to the student. The chapters on Impressionism and Post-Impressionism are particularly timely and thought-provoking when the exponents of "modernism" are so vigorously endeavoring to hypnotize the world into seeing things as they are not.

DOMESTIC ARCHITECTURE OF THE AMERICAN COLONIES AND OF THE EARLY REPUBLIC, by Fiske Kimball. Charles Scribner's Sons, publishers. Price, \$12.00.

This book embodies all the substance of a course of lectures delivered by Prof. Fiske Kimball at the Metropolitan Museum of Art in 1920, and is published under the auspices of its Committee on Educational Work. These lectures have been elaborated in an effort to present a comprehensive and accurate view of the evolution of the early American house. Three building periods are covered, two before the Revolution in the seventeenth and eighteenth centuries respectively, and the third after the Revolution in the days of the early Republic. This in a measure gives the key to the general treatment followed, a treatment according to time rather than place. To offset this and to further facilitate study a chronological chart is given as an appendix, followed by notes on individual houses, date, authorship and original form. A vast amount of interesting material both in the matter of text and illustrations is included in this somewhat sumptuous volume of nearly three hundred pages, but it would seem to the present reviewer to be a little too technical and dry for the delectation of the general reader and not quite sufficiently explicit, in other words a trifle too popular, to make it valuable to the architect, although in this we may err. And when all is said, it must be acknowledged that it is a difficult thing to treat of such a subject in such a way that it will be equally informing and entertaining. However, architecture is primarily an art related to man, especially in the phase which Prof. Kimball treats of, the dwelling house, yet he does not succeed in infusing into his writing the human



element, and it is for this reason perhaps that his book seems to fail to make appeal to the general reader.

**REMBRANDT'S PAINTINGS** with an essay on his life and work, by D. S. Meldrum. E. P. Dutton & Company, publishers. Price, \$25.00.

This book falls into two parts, the first half text and the second half illustrations, and combines under one cover a complete record of the paintings of this great master such as heretofore has only been found in the monumental work by Bode. The text covers comprehensively Rembrandt's life beginning with the time when he was learning his craft and following his career through its ups and downs until "the top of the hill" was reached. A concluding chapter comments on his art and is followed by a list of his known paintings, the authenticity of which there is no question, and of the paintings attributed to him, in the first instance giving the date of execution and in every instance the names of the present owners. This is a book which should undoubtedly be in all public libraries as well as those of private collectors.

**THE JOHN HOWARD McFADDEN COLLECTION OF PORTRAITS AND LANDSCAPES OF THE BRITISH SCHOOL**—An Appreciation and Interpretation with catalogue, by Harvey M. Watts.

This is a little pamphlet cataloguing and admirably describing the John Howard McFadden Collection of English paintings, which at Mr. McFadden's death was left to the city of Philadelphia provided certain conditions were met within a given time, and which meanwhile is at present loaned to the National Gallery of Art and temporarily on view in the National Museum at Washington.

**CHICAGO ARCHITECTURAL EXHIBITION.** Year book, The Thirty-sixth Annual Chicago Architectural Exhibition, 1923.

This is a pictorial record of the current architectural productions in America and principally of the west as shown in the joint exhibition held at the Art Institute of Chicago by the Chicago Architectural Club, the Chicago Chapter, A. I. A., the Illinois Society of Architects and the Art Institute of Chicago from May 1 to 31, 1923. The

frontispiece is the Fine Arts Palace, World's Columbian Exposition, Jackson Park, Chicago, Charles B. Atwood, architect, which has lately been restored and given permanency under the auspices of and as the result of a movement undertaken in 1920 by the Chicago Chapter of the American Institute of Architects. An admirable little foreword by Alfred Granger of the American Institute of Architects sets forth the fundamental relation of architecture to life. "What will men in the year 3000 think of the aspirations and desires of our day if any of our buildings are then standing?" he asks. "Will they not think, when they see our struggles to cover our steel structures with classic vestments and Gothic details, that our day was a period when the souls of men, almost drowned in a sea of commercialism, were striving to find calmness and spirituality—that we were fundamentally seekers after God?"

"So I read the story of our day in the buildings that we build, and so I believe that out of our struggling attempts to express ourselves in the architectural language of the past we will in time create an architectural language which will express in truthful forms the aspirations and ideals of our day. It is this fundamental desire of the soul of man to find outward expression that is collectively shown in these annual architectural exhibitions—and that is what makes them of value to the public.

"The architect, more than any other man in our hectic civilization, expresses in his daily work his own and every man's desire for the beautiful and the true.

"In these exhibitions the public can see how nearly these fundamental ideals of man are being expressed in those materials which last, and thus can come to realize the ideals of his day, and go forth strengthened and refreshed and inspired to 'carry on.'"

**ART AND INDUSTRIAL ARTS, A Handbook for Elementary Teachers**, prepared by Leon Loyal Winslow, Specialist in Drawing and Industrial Training, Division of Vocational and Extension Education, the University of the State of New York, Albany.

This little pamphlet is purposed primarily for those who have to do chiefly with the education of the young, and it therefore

recommends courses of study, examples of the industrial arts and methods to be used in interpreting pictures and creating an appreciation of art.

**VISION AND THE TECHNIQUE OF ART**, by A. Ames, Jr., C. A. Proctor and Blanche Ames.

This is a technical treatise published in pamphlet form—a reprint from the proceedings of the American Academy of Arts and Sciences, Vol. 58, No. 1, February, 1923, and is issued with the compliments of Dartmouth College. In the introduction the author says "The artist Birge Harrison has gone farthest towards recognizing the dependency of the technique of art on the laws of vision. He most forcefully and lucidly shows that a picture in its general form should be similar to our retinal impressions. Mr. Ames and his sister, Blanche Ames, who were painting together came to a similar conviction in 1912. They, therefore, undertook to determine scientifically the characteristics of the images of those objects upon which the eye is not focused in the belief that an intellectual conception of the characteristics of such images would help in the visual recognition and analysis of them, and thus be an aid in the technique of art." Such is the genesis of the present treatise.

**PRINCIPLES OF PICTORIAL PHOTOGRAPHY**, by John Wallace Gillies. Falk Publishing Co., Inc., New York, publisher. Price, \$3.50.

The New York Institute of Photography uses this book as a supplementary textbook in its classes. It tells the beginner about pictorial photography in the simplest of terms and in a practical way. The intention is to urge upon all to hold to the idea of "the picture" but to use the best technical means to make that picture artistically fine. Distinguished pictorial photographers such as Clarence H. White, Dr. A. D. Chaffee and Alexander P. Milne contribute to the volume, which contains chapters on the history of pictorial photography, materials, apparatus and technique, the choice of subject, perspective and composition, and concluding with a discussion of certain pictures illustrated, giving concrete examples

of the use of principles set forth. It is a valuable book.

**NATIONAL GALLERY OF ART**—A catalogue of its collections, by William H. Holmes, director. Government Printing Office, Washington, D. C., 1922.

This is a new catalogue admirably gotten up and charmingly printed with numerous excellent illustrations of the National Gallery Collections, containing an informing history of the National Gallery movement and the development of the collections written by William H. Holmes, the distinguished artist and first director. Included among the full-page illustrations are reproductions of Benjamin West's portrait of himself, Winslow Homer's "High Cliff, Coast of Maine"; William Sergeant Kendall's beautiful figure painting, "An Interlude"; portraits by Raeburn, Lawrence, Titian, Luini and other great masters of European schools, which have within the last few years been generously donated to the National Gallery.

**CATALOGUE OF PORTRAITS**, by Charles Willson Peale and James Peale and Rembrandt Peale. Pennsylvania Academy of the Fine Arts, Philadelphia. Price, \$1.00.

This illustrated catalogue of the Peale Exhibition held at the Pennsylvania Academy of the Fine Arts during April and the early part of May, 1923, will be found of great value to students of American art and collectors of early American paintings. It will also, because of the notes in reference to the subjects of the portraits, be of value to those concerning themselves with the history of the time in which the Peales lived. Brief biographical sketches are given of Charles Willson Peale, James Peale and Rembrandt Peale.

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The Newark Museum has recently added to its collections, through gift and purchase, the following works of art: "Wharf at Moneghan," an oil painting by Woodhull Adams, the gift of Mrs. Woodhull Adams; "Waiting for the Moon," an oil painting by Hobart Nichols; and two bronze statuettes, "Senorita Hootch," by Alfred Lenz, and "Prayer," by Antonio Salemme, both the gift of Mr. J. S. Isidor.





A WALL FOUNTAIN

FIRST MEDAL

A. T. STEWART

## MONTHLY COMPETITIONS, BEAUX ARTS INSTITUTE OF DESIGN

**T**HERE were before the close of the Scholastic year, two judgments at the Beaux Arts Institute of Design. In the Department of Mural Painting two domestic problems were given, the first a design for a bath room painted in the Pompeian style, the second the decoration of a dining-room. The bath-room was octagonal in form with doors on its four corners, and its principal feature was the decoration of the recess in which the tub was placed. Twenty sketches were submitted for judgment, and the following awards were made by a jury consisting of Messrs. Henry R. Sedgwick, Shepherd Stevens, Ernest Peixotto, Edwin C. Taylor, Allyn Cox, Ivan Olinsky and Duncan Smith.

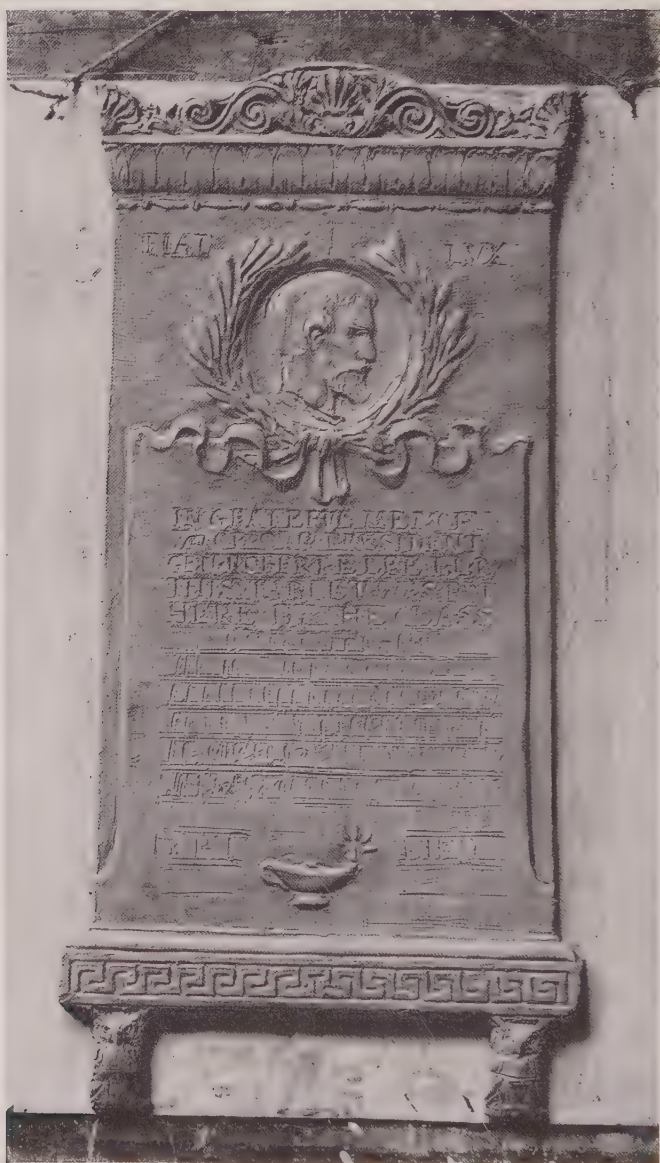
*First Medal:* Tom L. Johnson, Yale School of Fine Arts. *Second Medal:* Michael J. Mueller, Yale School of Fine Arts. *First Mention:* Robert Cale, Pennsylvania Museum and School of Industrial Art. *Second Mention:* Harry R. Rock, Pennsylvania Museum and School of Industrial Art; Herman Van Cott, Carlo A. Nisita, Richard I. Mathews, Yale School of Fine Arts; R. M. Richardson, 17 East 15th St., New York City; P. Bower, B. A. I. D.; Y. B. Robinson, New York City.

The scheme for the dining-room called for "dark and mysterious" walls painted with woodland scenes after the manner of verdure tapestries, with figures and animals of secondary interest, the entire light of the room being centered on the table. An interesting group of sixteen sketches was submitted and the following awards made:

*First Medal:* Tom L. Johnson, Yale School of Fine Arts. *Second Medal:* Maxwell B. Starr, B. A. I. D.; Carl A. Tollefson, Michael J. Mueller, Yale School of Fine Arts. *First Mention:* Reyna S. Ullman, Yale School of Fine Arts; A. Rasario, 347 West 29th St., New York City. *Second Mention:* C. G. Johnstone, Yale School of Fine Arts; K. Starr, Pennsylvania Museum and School of Industrial Art; Mrs. T. L. Robinson, 140 East 65th St., New York City; P. Bower, B. A. I. D.

The jury consisted of Messrs. Richard H. Dana, Jr., Ernest Peixotto, Edwin C. Taylor, Duncan Smith, Arthur Crisp, Allyn Cox.

The Department of Sculpture gave out, as the first of its two April problems, "A Wall Fountain" of small dimensions to be executed in bronze for the interior of a sun parlor, the fountain to consist of a niche



A MEMORIAL TABLET

FIRST MEDAL

L. WORSWICK

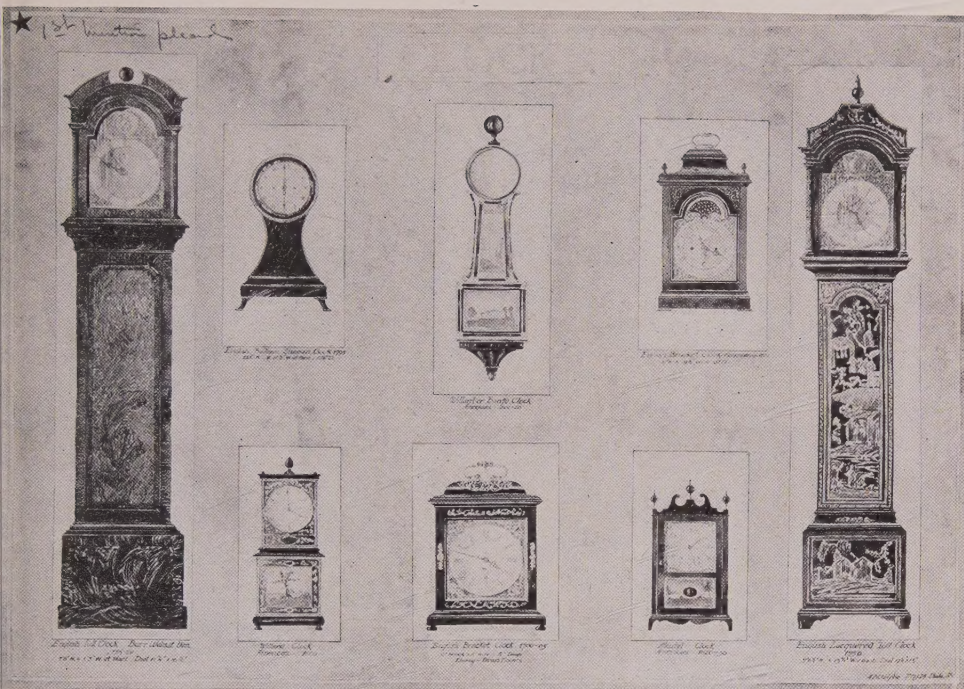
containing a figure or a fish from which the water issues into a bowl which was to be part of the composition. Thirty sketches were submitted in this competition and the following awards were made:

*First Medal:* A. T. Stewart. *Second Medal:* Lloyd Worswick. *First Mention:* C. Luini, L. Worswick. *Second Mention:* P. E. Vroldsen, H. Albrizio, J. D. Pinto,

B. A. I. D.; E. Ferrari, E. Thorp, Yale School of Fine Arts.

*Life Modeling Classes:* Mr. Salvatore Bilotti's class—Second Medal, C. W. Jones, B. Piccirilli; First Mention, G. Novani. Mr. Tom Jones' class—Second Medal, C. W. Jones; First Mention, H. Filtzer; Second Mention, T. Mellilo. Mr. Edward F. Sanford's class—First Medal, L. Slobot-





CLOCKS FIRST MENTION PLACED A. C. CHRISTIE

kin; Second Medal, H. Hensche, D. Mich-nick.

*Architectural Ornament:* Mr. Harry R. Ludeke's class (Italian Renaissance)—Second Medal, P. Fjelde; First Mention, L. Guerrini, C. Barbera, C. M. Chambellan, H. Albrizio, C. Geraci; Second Mention, I. Crisafulli, S. D'Angelo, M. Malanotte.

The jury consisted of Messrs. Henry R. Sedgwick, Shepherd Stevens, Tom Jones, Edward F. Sanford, Jr., Harry R. Ludeke, Edward McCartan, Leo Lentelli, C. Paul Jennewein, Robert G. Eberhard.

The second competition in the same department was for "A Memorial Tablet" to commemorate the services of the president of a university, the tablet to include a portrait head in a circle with an inscription of about 200 letters with ornamental or figure embellishments. There were fourteen sketches submitted, and a jury consisting of Messrs. Richard H. Dana, Jr., John Gregory, Tom Jones, Edward F. Sanford, Jr., Charles G. Peters, Edward McCartan, Henry Hering, Allan Clark, made the following awards:

*First Medal:* Lloyd Worswick; *Second Medal:* H. Albrizio; *First Mention:* A. Posman; *Second Mention:* H. Zitter.

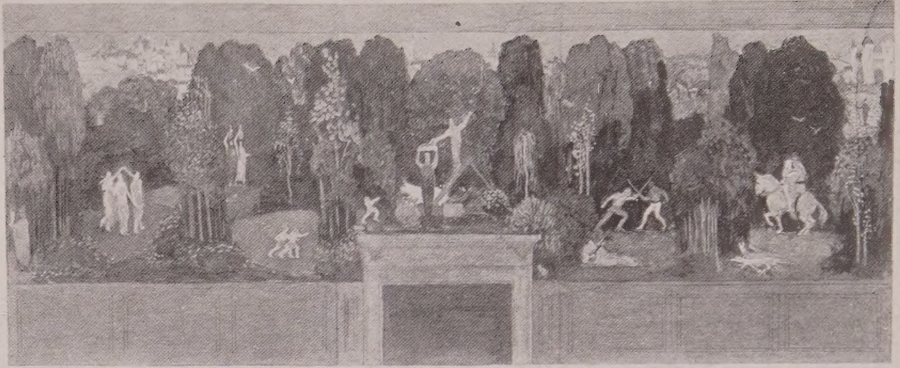
*Life Modeling Classes:* Mr. Salvatore Bilotti's class—Second Medal, B. Piccirilli, C. W. Jones, T. Famiglietti; First Mention, T. Mellilo, R. L. Huntington; Second Mention, F. Rotenberg. Mr. Tom Jones' class—First Mention, C. W. Jones, Mr. Edward F. Sanford's class—Second Medal, P. Herzal; Second Mention, H. Hensche.

*Architectural Ornament:* Mr. Charles G. Peter's class (Louis XIV)—First Mention, I. Crisafulli; Second Mention, C. M. Chambellan, P. Fjelde.

The Department of Interior Decoration called for sketches for the decoration of the "Chancel of a Small Church," a simple Gothic structure in a suburban community. The drawings submitted must show the furniture, choir stalls, bishop's throne, pulpit, etc., as well as the treatment of the chancel walls and of the roof. Nineteen designs were submitted and the following awards were made:

*Second Medal:* J. Durso, R. R. Rutili,





DECORATION FOR A DINING ROOM

FIRST MEDAL

TOM L. JOHNSON

Carnegie Institute of Technology, Pittsburgh; L. Van Sciver, Pennsylvania Museum and School of Industrial Art, Philadelphia; W. Douglas, Yale University, New Haven.

*First Mention:* Marian Fogg, G. I. Johnson, Pennsylvania Museum and School of Industrial Art, Philadelphia; Evelyn Eggeling, Philadelphia School of Design for Women, Philadelphia.

*Second Mention:* Elizabeth Burkhardt, Carnegie Institute of Technology, Pittsburgh; Darthea Van Horn, Jane Shannon, Helen C. Statler, Philadelphia School of Design for Women, Philadelphia; Marion Hord, University of Texas, Austin; Suzanne L. Guilfoyle, N. C. Kettunen, Yale.

For the elementary problem the subject given was "Clocks," the program calling for an arrangement of eight clocks of various types, sizes and styles, including at least one small desk clock and one tall or "grandfather" clock. Nineteen designs

were submitted and the following awards were made:

*First Mention Placed:* A. B. Christie, Pennsylvania Museum and School of Industrial Art, Philadelphia.

*First Mention:* W. G. Dieter, G. M. Hoffman, W. Aheran, Carnegie Institute of Technology, Pittsburgh; P. R. MacAlister, Yale University, New Haven.

*Second Mention:* Margaret Vallowe, Helen S. Johnson, Carnegie Institute of Technology, Pittsburgh; Ruth A. Kimball, Atelier, Denver; M. A. Stout, Pennsylvania Museum and School of Industrial Art, Philadelphia; Ruth Beiswanger, Margaret Lott, Dorothy Somers, Elizabeth Elliott, Philadelphia School of Design for Women, Philadelphia.

The jury for both competitions consisted of Messrs. Ernest F. Tyler, Edward C. Dean, Shepherd Stevens, Vincent P. Sollom, Miss Grace B. Cross.







FLORA AND THE SILVER SHIP

A PAINTING

BY

JAMES J. SHANNON

SHOWN IN THE 22ND INTERNATIONAL EXHIBITION  
CARNEGIE INSTITUTE, PITTSBURGH